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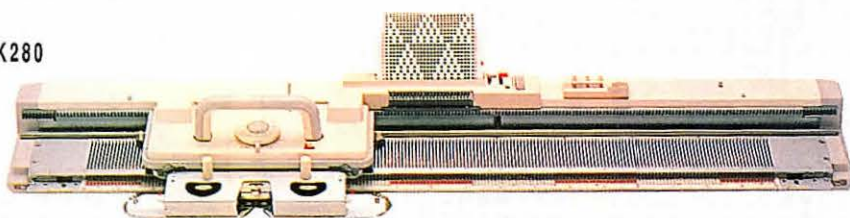
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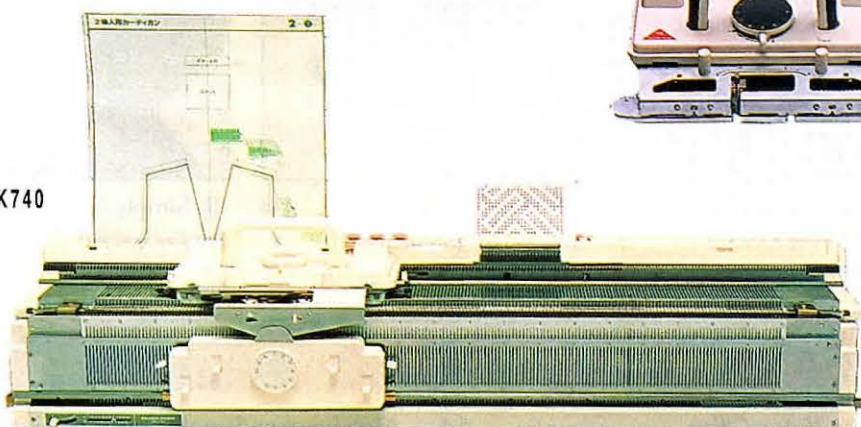
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- Rib stitches using Punchcard: Punch Pin Tuck, Punch Tuck Rib, Tuck Rib Stitch, Drive Lace, Pile Knitting, Double Jacquard



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C CONTENTS

Dear Readers

It's our eighth birthday and we're celebrating with a big 100-page issue packed with some very special offers to thank you, our readers, for your loyal support – especially those of you who have been with us right from the first issue.

We want to save you money, of course, but these birthday specials have more to offer than low prices. We've Ann Kite Videos for in-depth personal tuition and we've Jones Tones paints to decorate knitting and much more besides. Then you can order kits for Swiss-darning, wonderfully, accurate kingfisher pictures by Sylvia Wynn and a voucher to save 50p a cone when you buy Tru-MATCH yarn from your local stockist.

Eileen Cashmore has designed a supplement of sweaters in this innovative yarn and we have one of Pam Turbett's lovely cut-and-sew patterns for a smart two-piece.

The luck of the draw will bring a fabulous Silver electronic chunky to the winner of our birthday competition and a set of beautiful Peruvian buttons to six News Line readers.

All this and I haven't mentioned Easter yet but there's only space to wish you a happy one.

Sheila

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Money-off voucher to take to your stockist

NEWS LINE

DREAMCOAT

Readers who have been to see 'Joseph and The Amazing Technicolour Dreamcoat' or who have glimpsed mentions on TV, may be interested to know that this truly amazing coat, said to be worth some £6,000, was designed and machine knitted by Kim Witcher, who uses a Bond Elite and a Knitmaster 321.

The design is worked on computer and it takes Kim about three weeks to knit two coats (one has to be torn apart on stage each performance). The play has been seen in many countries and Kim has now knitted about 15 coats! Kim's work also includes knitwear for other famous plays such as 'Sunset Boulevard' and 'Hair' and her garments are sold by some of London's most prestigious stores.

TOY PATTERNS

Jean Greenhowe has created a fine reputation for her hand knitting booklets of irresistible dolls and toys all made from oddments of double knitting yarn. Her clowns, postbox and champagne bottle are among the many ideas with appeal for all knitters. Available from yarn stockists or from Jean Greenhowe Designs, PO Box 295, Aberdeen AB9 8NW.

INDIAN STYLE

Looking for fashion trends and ideas for Spring/Summer? The Falmer Clothing Company takes inspiration from the natural beauty and rich flavours of India for its casual-wear range. The emphasis is on natural fibres - cotton, linen

and silk combined with spice colours, eastern prints and intricate beading. Tops include waistcoats and summer knitwear - all with natural yarns. Styling includes Ghandi collars, self-ties and wooden buttoning with fine gauge knits. Les Classiques - the Falmer comprehensive range

of denims (with washes covering a spectrum from dark wash through to a new bleached stone - colours which can again be reflected in knits and silk and cotton knits by this firm) - are styled to be worn with jeans or shorts to complete the concept.



Freeline

marked 'Buttons' to Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive not later than April 30th 1994. For more information on The Button Lady products, contact them at 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX (Tel: 021-329 3234).

FREE BUTTONS

We are in a decorative frame of mind just now, so we are pleased to have six sets of exciting Peruvian buttons from The Button Lady as our first Freebie. The buttons are just ideal for use on the newest ethnic-inspired knitwear and cost 75p each. Our sets comprise six buttons each (just right for a spring cardigan) and come in different colourways. To enter our draw just send a postcard with your name and address



CHARACTER BUTTONS

We're still concentrating on buttons but this time for children's wear. Haskins of Birmingham are distributors of the J.H.B. International Range of novelty buttons which include Beatrix Potter characters, Snoopy and Paddington bear. For adults, unique buttons for that 'special touch' include a terracotta collection, a china

flower range and a fun-loving ceramic collection with Wanda the fish, Harvey the rabbit, Clarabelle the cow - and more suitable to knitters perhaps, the Clydesdale sheep! Haskins can be contacted at 31 Commercial Street, Birmingham B1 1RJ (Tel: 021-643 7427 for details of availability).

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**COUNTRY
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BEADS

Beads are another decorative form which add a distinctive note to a simple garment. For the definitive information on all forms of bead trimming, there's a new book **'Bead Embroidery'** by Valerie Campbell-Harding and Pamela Watts which is published by Batsford at £17.00. Beautifully illustrated, the book employs both traditional and new ways of applying beads – with ideas which the handy knitter could adapt. Among other things the text also includes equipment, colour, sewing beads, couched beads, beads and fabric, trapped beads and weaving with beads among its many ideas.

MEMORY MARKER

We've just seen a really neat way of organising knitting notes – while you knit and after.

Called the **Memory Marker**, this product consists of a write-on, wipe-off grid pre-printed with 400 separate rows and space for making notes about each of them.

How is it used? The idea is to 'copy' your pattern on to the chart, then transfer to a separate Record Sheet (pre-printed paper sheets are provided) details of all the rows where action is needed. 'Action' means changing colour, increasing, decreasing, changing pattern and so on. The record sheet also has space for details such as yarn, size, tension and colour sequence.

Using the Velcro pad, also provided, the record sheet, clipped to the plastic chart is fixed to the tension mast and used as the pattern while you knit. On completion you have a record of the pattern in every detail ready to use again.

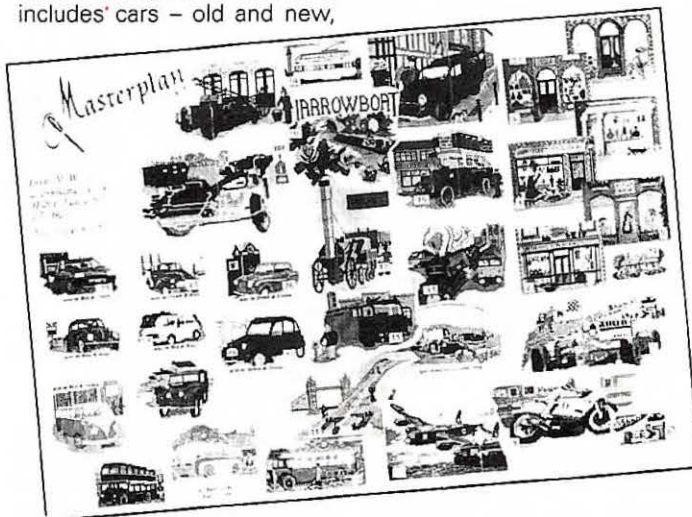
The Memory Marker is a new product currently available by post. To order one, send a cheque or postal order for £7.95 plus 55p p&p (£8.50)

to Charts Unlimited, 20 Oakleigh Court, Edgware, Middlesex HA8 5JB.

CROSS STITCH

With a little effort Counted Cross stitch kits can be used to embroider sweaters and many little boys would appreciate a transport series which includes cars – old and new,

buses, vans, narrow boats and more. **Masterplan** have many sorts of kit, from Spitfires to six Victorian shop fronts; each kit includes fabric, needle, colour picture, chart, instructions and ready-sorted threads. Details with a colour brochure from Masterplan – Lynne M. Woods, 2 Sykelands Grove, Halton, Lancaster LA2 6QG (Tel: 0524 811182).



8 ▶



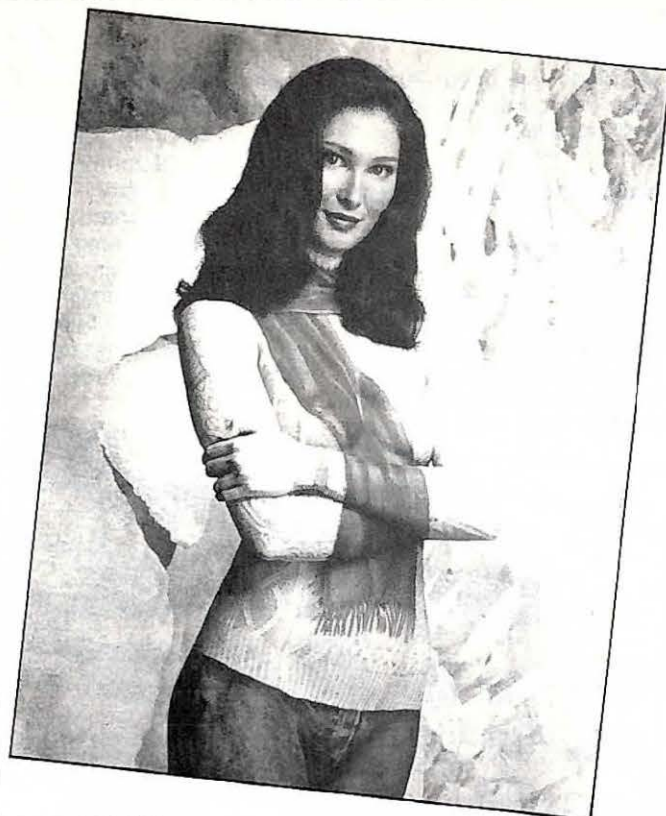
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TRICK KNIT

Now you see it – now you don't! At first glance, the model in the illustration appears to be wearing a snug Aran sweater – but as with

many ads this one for Redox-on Vitamin C is not what it first seems! The knitwear is just skin deep and the sweater, scarf and 'cosy' gloves are just due to a thin layer of paint!

CRAFT NEWS

The Maker's News from the Crafts Council is distributed to some 17,000 makers and the Council offers many services to craftspeople. Their premises in Islington, London include a reference library and an extensive collection of periodicals, catalogues, business and marketing information and the picture library holds 32,000 slides of work by leading makers. For more information including details of how to be on the Crafts Register, contact The Crafts Council at 44a Pentonville Road, Islington, London N1 9BY (Tel: 071-278 7700).



TIGERS

J & J Seaton are internationally renowned for their colourful floral knitwear and their highly individual hand-knitting kits. The Tigers cardigan illustrated is in four-ply pure cotton with mother-of-pearl buttons and combines an exciting border display with a traditional floral design. Contact J & J Seaton at Goetre, Llanfynydd, Carmarthen, Dyfed SA32 7TT (Tel: 0558 668825).



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ANIMAL MAGIC

Needlewomen who are animal lovers may be interested in cross-stitch kits of dogs, cats, pigs and horses which could be used to adorn a child's sweater. Heather Mitchell is a needlework designer whose speciality is animal portraits. Contact Heather for more details at 11 Ralfland Way, Nunthorpe, Middlesbrough TS7 0QP (Tel: 0642 316686). A small catalogue is available.



DESIGNAKNIT LINK

Calling all DesignaKnit owners – news of your own publication. Edited by Diane Bennett, DesignaKnit Link will be published quarterly and will include something for everyone, from the beginner to the more experienced user. Articles will include not only aspects of using the programme, but also computer basics and how to use the computer for design ideas. The link will be just that – joining users all over the world and your hints, tips and queries will be a very important part of the newsletter.

In addition to four newsletters, a disk of designs and software will be included with one of the issues. Don't delay, subscribe today – £10 for the UK, overseas £12.50 including air mail postage. Overseas readers: – Visa or Mastercard can be used for subscriptions. Send your payment to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Please state which version of the programme you are using

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and whether it is Standard or Professional. If you wish to send queries or other items for the newsletter, these are very welcome.

MACHINE KNIT KITS

Single motif and picture knit patterns – over 250 of them – make up a popular collection which Maureen McCarthy sells by mail order and many of you will be familiar with this range.

Now Maureen has added a selection of ladies' jackets,

coats, sweaters and cardigans in kit form and she feels these are set to be a 'smash hit'. The kits contain all the yarns required, a full colour picture, easy to understand instructions and a page of hints and tips.

Maureen uses a variety of stitches and yarns such as mohair, Aran, chenille and bouclé to achieve rich, deep texture and her designer kits are not expensive – all but one are under £20.00. The patterns are all written for a standard gauge 24-stitch machine and you can see a few of the designs in the advertisement on page 10.

For details and colour pictures of the full range, send a cheque or PO for £2.00 (to cover cost of photographs) to M. McCarthy (Kits), 224 Buckingham Road, Bletchley, Milton Keynes MK3 5JE. You will also receive a copy of Maureen's latest catalogue showing everything available from the collection.

Should you prefer, you may purchase a pattern of the new designs instead of a kit. The pattern costs £2.75 and includes colour picture, hints and tips, yarn samples and postage.



FASHION FLASH

The big chess championship may be over, but the memory lingers on – in this very original chess sweater from the Zig Zag Mail Order designer collection. In 100% supersoft wool, this sweater is available in small, medium, large and extra large sizes and costs £36.95.

A catalogue is available from Zig Zag Designer Knitwear, Riverford Mill, Stewarton, Ayrshire KA3 5DH (Tel: 05604 85187).



LIBERTY INGENUITY

Liberty prints, those timeless classics which still manage to keep up with or even ahead of the latest trends, have done it again!

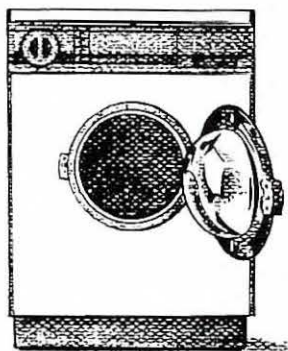
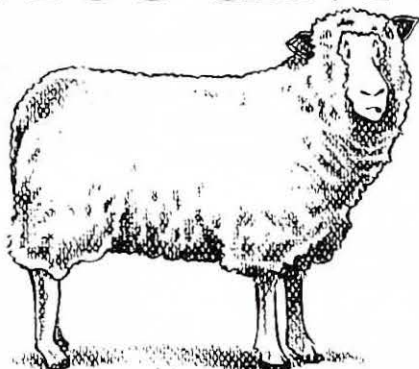
Ingenuity is the name of the new range of best-loved Tana lawns which come already shirred, quilted, PVC coated or mixed in a patchwork and sold by the metre.

Perfect for making gifts or accessories for your home, the 'Ingenuity' prints can be used in many ways. Quilting can be used for jackets, cot

blankets, cushions and toys; the shirring makes a quick skirt, a pretty bag or a smocked dress for a child. Printed aprons, smocks and rainwear need the PVC finish and the patchwork combines all the prints that Liberty fans just love in a wonderful kaleidoscope of colour to line a basket, make a cushion or skirt, or throw over a bed or chair.

This spring, admire the Liberty Ingenuity at the Regent Street store or Liberty stockists.

WOOL YOU CAN PUT IN THE WASH



Generally speaking, the more gentle the wool, the more gentle the wash.

Not any longer.

Now, Forsell have developed a 4-ply machine knitting wool, to complement their 2-ply range. And it's as durable as it is smooth.

A machine washable wool, 4-ply SUPERWASH is also 'tickle free' – eliminating

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Forsell

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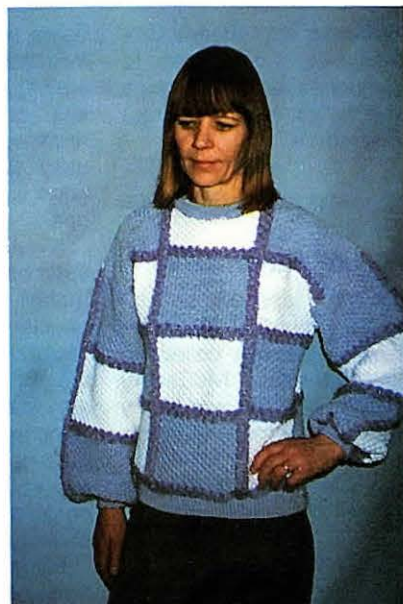
T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE18 4SG.



NEW

from
Maureen McCarthy

*Beautiful textured weave
and tuck jackets,
waistcoats and cardigans*



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Shown are just some of the garments from the new collection by Maureen McCarthy. Pattern prices are £2.75 each. This includes yarn samples. Kit prices are as listed.

Top right: Kit 1. Navy background with multi-colour mohair and bouclé. £19.99

Top left: Kit 9. Lilac and white patchwork. Multi-colour mohair edging. £18.99

Centre left: Kit 6. Knee length coat. Mid Pink backing with chenille, multi mohair, Silk D.K. and Tweed D.K. £22.50

Centre right: Kit 3. Mainly oyster, with Aran mix and two shades of mohair. £19.99

Bottom left: Kit 2. Long line warm white cardigan with silk look D.K. and silver mix Aran. £19.99



Bottom right: Kit 7. Denim Blue jacket. With multi-mix mohair and Aran. £19.99

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FASHION-WISE

FROM MANY SOURCES

Inspiration for knits comes from many sources – some immediate and some, in the case of spinners and exhibitions, long-term.

Jean Wiseman

Taking the immediate view, a brand new collection of luxurious knitwear has recently been launched under the name Calissa. The hallmarks of this range are style, quality and attention to detail and designs are knitted in cashmere, silk, wool, 100% cotton and other luxury fibres. (Incidentally, silk in knits is high on the Spring/Summer agenda and is included in a number of Mail Order catalogues!)

Calissa pinpoint their best

sellers as the cable knits and the 100% cotton range offering two- and three-piece suits which make fabulous special-occasion wear – ideal for Summer fêtes and garden parties. Hand embroidery is a feature of many garments in a soft, relaxed range which also employs the latest computer technology.

Still with the Spring and Summer season, the key word remains 'natural' and rarely have so many different cultures had such an influence on fashion. The Betty Barclay collection, from one of our leading wholesalers, distracts us from the mundane stress of daily living with designs inspired by the arid beauty of the Sahara, the exotic prints of Moroccan robes, the vibrant colours of the Caribbean and the nautical theme of the Cote d'Azur. A strong oriental influence is also prominent with Nehru and maharani styling from India and worker-inspired clothes from China.



Soft styling
by Betty Barclay

Colours inspired by the Sahara are subdued and in warm natural tones from sand yellow to chocolate brown. The palette is inspired by stone, dry earth, dried plants, rust and cactus. Shades of corn, maize, straw, earth and peat are harmonised with ecru, ivory, hemp and linen. Knitwear has a striking surface appearance, with open-work designs ideal for hot summer days. Structured garments are giving way to softer dressing and basics are co-ordinated with a casual, layered look.

Evergreen Recycled Fashions make the most of natural resources and a recent development is recycled denim knitting yarn and co-ordinated fabric – ideal for a matched sweater-and-skirt outfit. Even newer is the current development of raw hemp into yarn. Hemp is actually softer and warmer than cotton, more water absorbent, has three times the tensile strength of cotton and is many times more durable.

The early covered wagons of America went west covered with sturdy hemp canvas, while ships sailed

around the Horn to San Francisco on hemp sails and ropes!

Colours continue to be delicate and are inspired by the washed-out, faded look of the working clothes of the Far East.

Leading experts say that while there will be 'fashion after recession' there will no longer be an excuse for continually new trends. Waste has become undesirable and all of us are becoming more 'green'.

Quantity is being replaced by quality – and here knitters have the 'edge'. Knitwear conforms to all today's demands. It is inherently 'natural', lends itself to quality investment, is hard wearing while retaining its initial good looks and is ideally suited to the vagaries of the British climate.

Fashion is no longer a dictator, but is now used to express and emphasise individual style and personality. In conclusion, Betty Barclay sums it up by saying: 'Environmental awareness and all it entails underlines the spirit of the times and nature is the model and source of all inspiration.'



Calissa

The Woolleys

by Doug Baker



Designed by

1 SPRING BOUQUET

June Williams

THREAD YARNS

Thread yarns from left to right as follows:-

Col 1 Soft Sand (two strands together)
Col 2 Soft Green
Col 3 Lilac
Col 4 Rose Quartz

PREPARE CARDS

SWITCH ON ELECTRONICS PROGRAM

Prog		ENT
Erase		ENT
Cast on	4	ENT
All St Patt	NO	ENT
St Patt 'A'	Dot	ENT
Reader	Card 1 Row 1	
Alter		ENT
Direct		NO
Add		ENT
Add what	Dot	ENT
Reader	Card 1 Row 35	
Alter		ENT
Direct		NO
3 Col		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card 2 Row 1	
Alter		ENT
Direct		NO
4 Col		ENT
Knit Tech	207	ENT
Enlarge/Position		NO
All St Patt		ENT
Form		NO
L nd	75-	ENT
R nd	75	ENT
Start Pos		ENT
Cast on		ENT

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool. (Yarn Guide No. 6.)
2 x 250g cones in Soft Sand, Col 1 (used double throughout).
1 x 250g cone in Soft Green, Col 2.
1 x 250g cone in Lilac, Col 3.
1 x 250g cone in Rose Quartz, Col 4.

GARMENT WEIGHT

Finished garment weighs 500g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Finished measurements of garment:

Bust 100 cm, 39 1/2 in.

Length 60 cm, 23 1/2 in.

Sleeve, including cuff, drop shoulder, 49 cm, 19 in.

TENSION

Fair Isle fabric Knit Tech 207 (BX ↔ LX).

Stitch size 5 1/2 back bed/6 front bed.

30 stitches = 10 cm.

104 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast-on comb and weights were used throughout.

Blue strippers were used.

RC refers to electronic row counter on box.

Use two strands together of Col 1 Soft Sand (main colour) throughout.

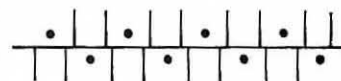
Cut-and-Sew method was used.

BACK AND FRONT ALIKE

No strippers. Handle down. Set Ns on front bed as program, i.e. from 70 at left of centre to 70 at right of centre.

* Put pushers on front bed to rest position. Follow instructions on screen, i.e. locks GX/SX. Select for 2x2 rib. Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

DIAGRAM 1



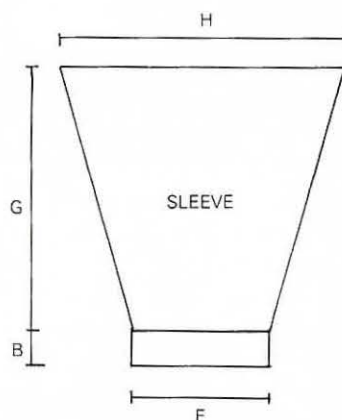
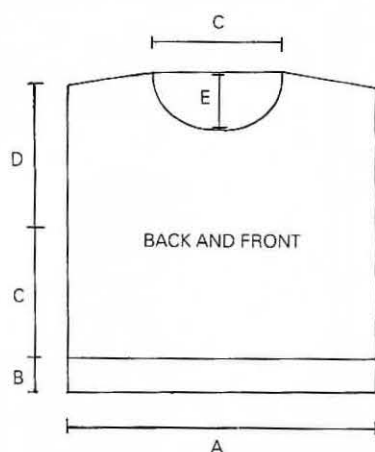
Put away unwanted pushers on front bed. RC 000. Locks N/LX, stitch size 2. Col 1 (using 2 strands). Knit to left. Insert cast-on comb and weights. Stitch size 3. Knit to RC 4. Stitch size 4. Knit to RC 6. Insert blue strippers. Knit to RC 29. Locks on left. (Put pushers on front bed out of work.) Bring intervening Ns on front bed and back bed to WP. Set locks CX/CX, stitch size 5. Knit 2 rows. Locks N/N, stitch size 5 1/2. Knit 1 row *.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn. Use 1 strand each Col 2, 3 and 4. Press fast forward button >>> to select Start Cast on on screen. (This method of selection sets RC 000.) Start Pos, Press ENT. Cast on, press ABC button select Patt 'A'. Follow screen, i.e. locks BX ↔ LX. Set locks 5 1/2 back bed/6 front bed. Shape by increasing 1 st either end on back bed and front bed (4 sts altog) on next and every 60th row until 75 Ns at left and 75 Ns at right. RC 000. Knit to RC 624. Switch off electronics. Col 1, stitch size 4. Set locks to N/N, knit to left. Stitch size 4 3/4. Knit to right. Cast off.

SLEEVES

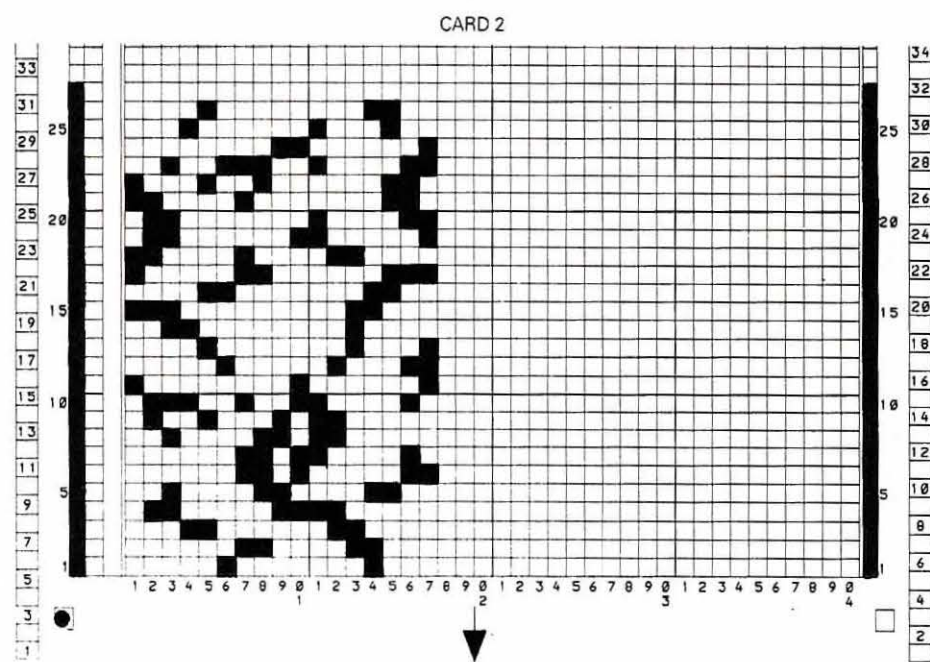
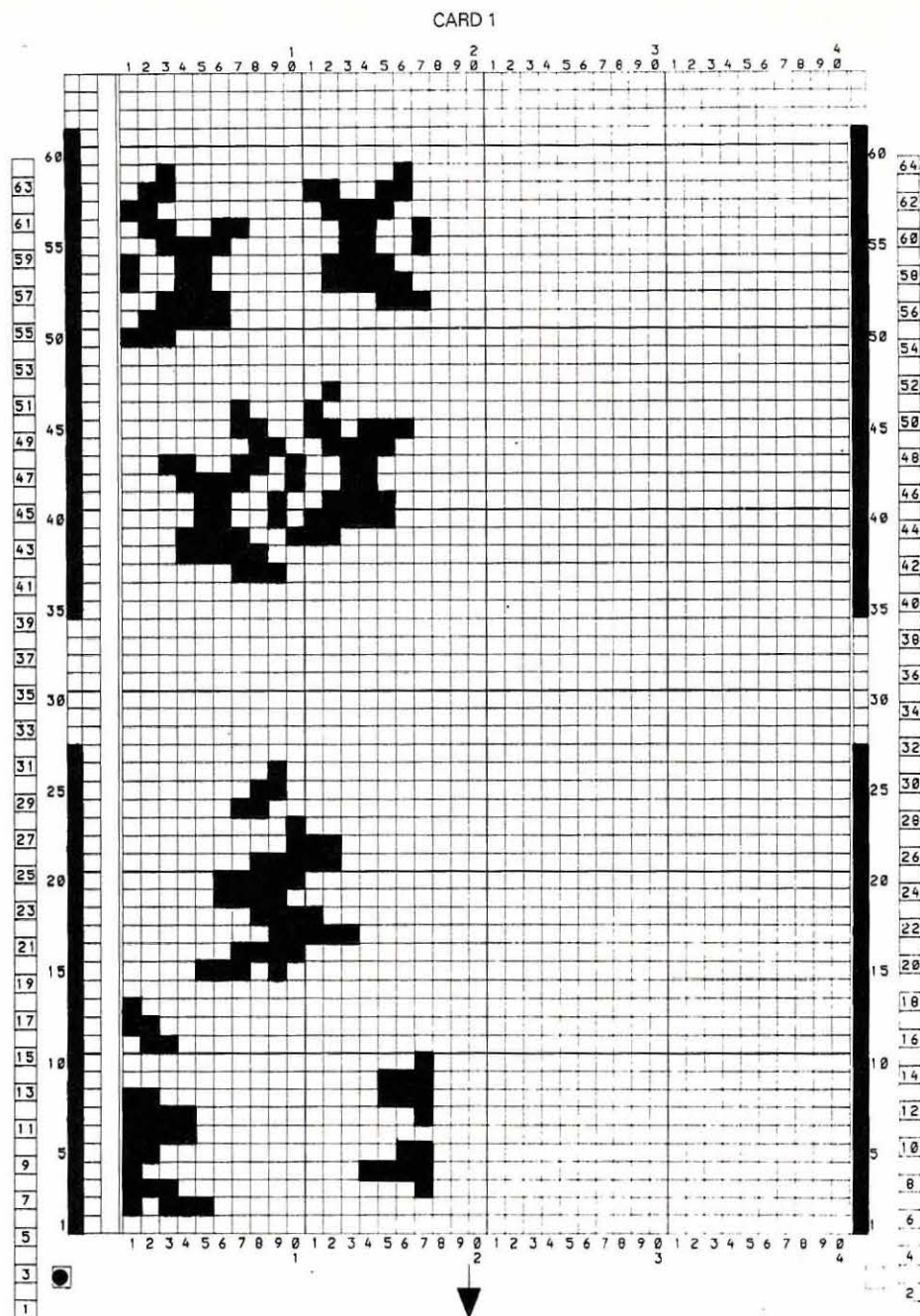
Use 2 strands tog Col 1. Handle down. No strippers. Set Ns from 34 at left of centre on front bed to 34 at right of centre. Switch on box. Follow-



- A = 50 cm
- B = 5 cm
- C = 21 cm
- D = 23 cm
- E = 9 cm
- F = 24 cm
- G = 44 cm
- H = 46 cm

1





ing cast on 4 (2x2 rib), complete rib as for back and front (i.e. from * to *).

FAIR ISLE FABRIC

Locks 5½ back bed/6 front bed. RC 000. Select Patt 'A' as instructions for back and front. Increase 1 st either end on back bed and front bed (4 sts altog) on 1st and every 10th row until there are 130 Ns in WP on front bed. Cont straight to RC 464. Switch off electronics. Locks N/N, Col 1, stitch size 4. Knit to left. Stitch size 4¾. Knit to right. Cast off.

NECKBAND

Using 2 strands Col 1, set for rib as on back, using Ns 73 left and 73 right. Knit to RC 28. Stitch size 4¾. Switch off electronics. Put pushers out of work. Knit 1 row. Transfer Ns from front bed to back bed. Black strippers. Stitch size 5½. Locks N/GX. Knit 1 row. Break off yarn at cone, tie on WY and pull through bobbin. Knit 8 rows with WY. Strip off.

TO MAKE UP

Use double yarn for sewing up. Steam pieces without allowing the steamer or iron to touch welts.

CUT AND SEW

Neck dimensions. Mark centre front with pin and measure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1 cm of stitching. Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as for front.

Mark shoulder seams 2½ cm down at armhole edge to 0 at neck to shape the shoulders.

Sew right shoulder seams together. Sew neckband on with right sides tog at WY edge, taking out WY as you sew. Sew left shoulder seams tog with side neckband seam. Steam shoulder seams flat. Measure down 23 cm from shoulder and mark with piece of yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam. Sew side seams and sleeve seams tog.

Turn neck to inside and slip stitch down.



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COMPLETION TIME 2 HRS
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2 SPRING CHICKEN

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

4-ply Wool or Acrylic. (Yarn Guide No. 11.)

1 cone in Cream (MC).

A small amount in Dark Brown, Light Brown, Black, Red, Yellow, Mustard, Green, Light Fawn, Medium Brown and Dark Fawn.

GARMENT WEIGHT

Finished garment in fourth size weighs 185g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71, 76] cm, 20 [22, 24, 26, 28, 30] in. Actual size 61 [66, 71, 76, 81, 86] cm, 24 [26, 28, 30, 32, 34] in. Length to shoulder 32 [35.5, 39, 43, 47, 51] cm, 12½ [14, 15½, 17, 18½, 20] in.

Sleeve seam 24 [28, 32, 35.5, 39, 43] cm, 9½ [11, 12½, 14, 15½, 17] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MC, cast on 88 [94, 102, 108, 116, 122] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st. Set RC at 000 **. Using MT, K 104 [118, 132, 148, 164, 180] rows.

SHAPE NECK

Push 54 [58, 63, 67, 72, 76] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 30 [32, 35, 37, 40, 42] sts rem. Cast off. With carriage at right, push 20 [22, 24, 26, 28, 30] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Using MT, K 88 [102, 116, 128, 144, 160] rows.

SHAPE NECK

Push 50 [54, 59, 62, 67, 71] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 30 [32, 35, 37, 40, 42] sts rem. K 12 [12, 12, 15, 15, 15] rows. Cast off. With carriage at right, push 12 [14, 16, 16, 18, 20] Ns at right from HP to UWP.

Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 52 [54, 56, 58, 60, 62] sts at centre in 1x1 rib. Work as for back from * to **. Using MT, shape sides by inc 1 st (2 sts in) at each end of every 5th [6th, 7th, 7th, 8th, 8th] row until there are 60 [66, 68, 74, 62, 68] sts, then on every foll 6th [6th, 8th, 8th, 9th, 9th] row until there are 78 [84, 84, 90, 90, 96] sts. K 2 rows. RC shows 76 [92, 108, 122, 136, 152]. Cast off.

NECKBAND

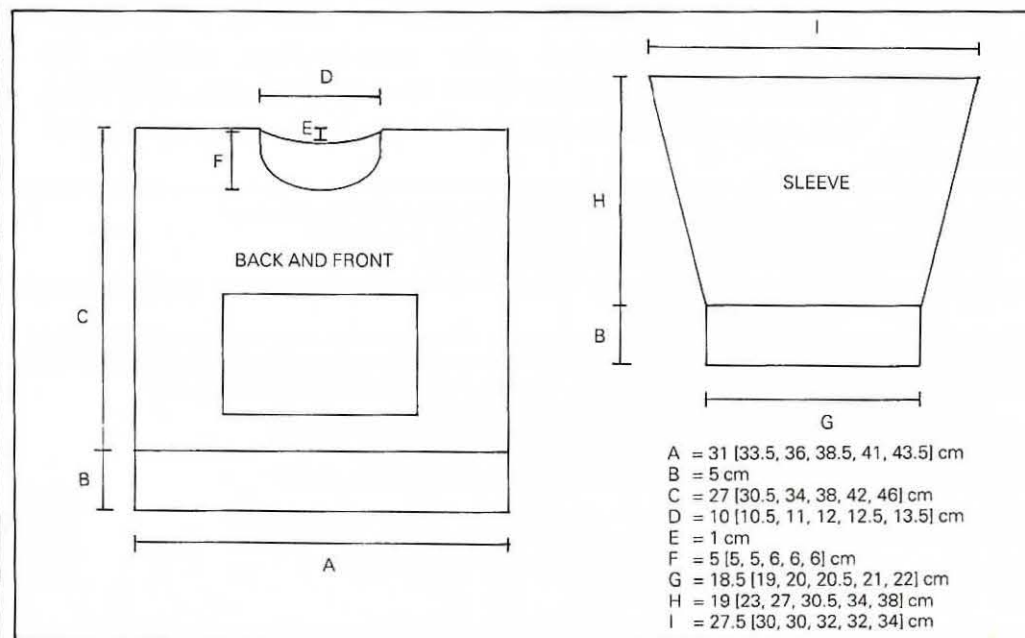
Join right shoulder seam. Push 96 [100, 104, 112, 116, 120] Ns to WP. With K side facing, pick up sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 21 rows. Transfer sts for st st. Pick up sts from neck edge and place on to corresponding Ns. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

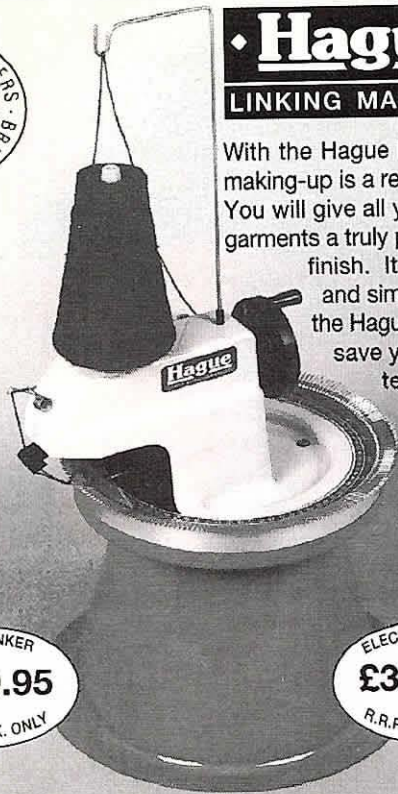
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Swiss darn front over centre 68 sts, starting approx 14 [18, 22, 26, 30, 34] rows above top of welt. Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams. Pin neckband edging into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.







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PICTURE KNITS IN SWISS DARNING

An old craft revitalised.

Sylvia Wynn

'Spring Chicken', the delightful picture on our Easter sweater for children, is by Sylvia Wynn of Forge Craft Creations who has made a speciality of these beautifully detailed designs for Swiss darning.

Sylvia tells us that this old craft was originally used for practical purposes such as repairing or strengthening the elbows and heels of knitwear or mending Fair Isle patterns. Nowadays it is used widely in the actual design of knitwear for adding small amounts of colour to larger motif designs.

Sylvia adds: "I have taken this a few steps further by creating designs wholly for Swiss darning. The authenticity of my designs is created by great attention to detail

and the blending and shading of colours, much as an artist does when painting a picture."

It is for this reason that Forge Craft supplies Sylvia's designs as kits so that all the wools, in the correct colours and amounts to complete the picture, can be included with the chart and instructions.

Try Sylvia's 'Spring Chicken' design for the children this Easter (Pattern No 2) and then treat yourself to this special Spring Offer - £1 off the set of two Kingfishers.

The two designs can be used separately or positioned together on a garment - one bird poised on a bullrush, the other in hovering flight. Each kit contains a chart, instructions and wraps

KEY TO CHART

	= Dark Brown
	= Light Brown
	= Black
	= Red
	= Yellow
	= Mustard
	= Green
	= Light Fawn
	= Medium Brown
	= Dark Fawn

= Work a straight st in Light Brown

Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EJ.

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I enclose cheque/PO £ _____

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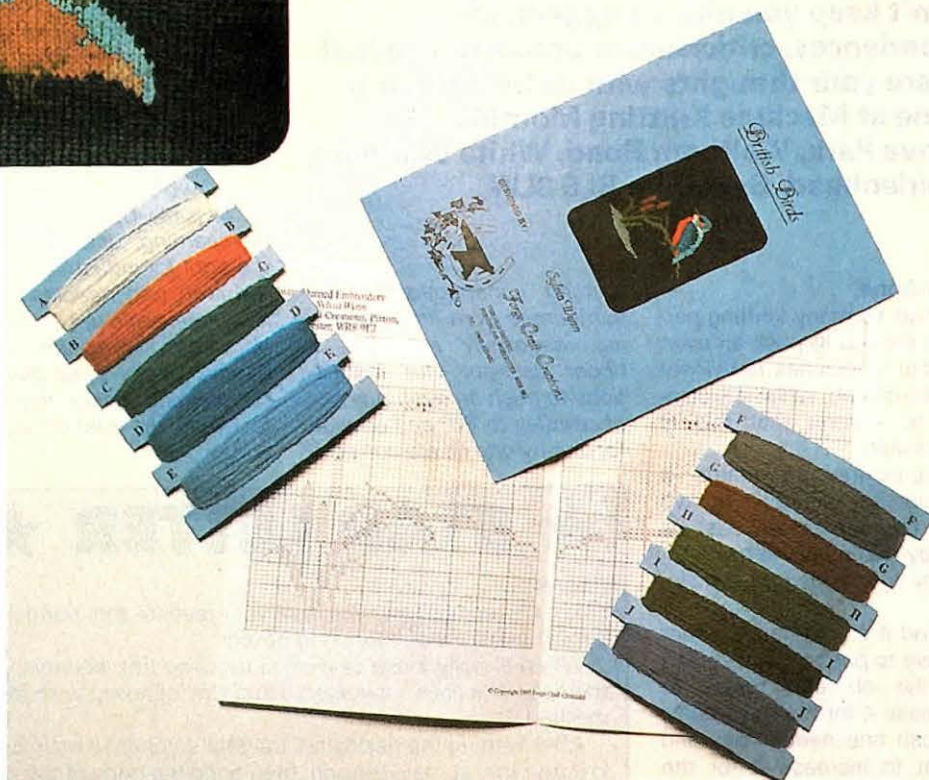
of the wools which are keyed to the chart so that you know exactly which colour goes where.

The set of two kits costs £8.99 plus £1.00 postage and packing and a colour brochure and price list of all the Forge Craft Creations will be sent with your order. Alternatively send a large 9x4 stamped addressed envelope for just a brochure.

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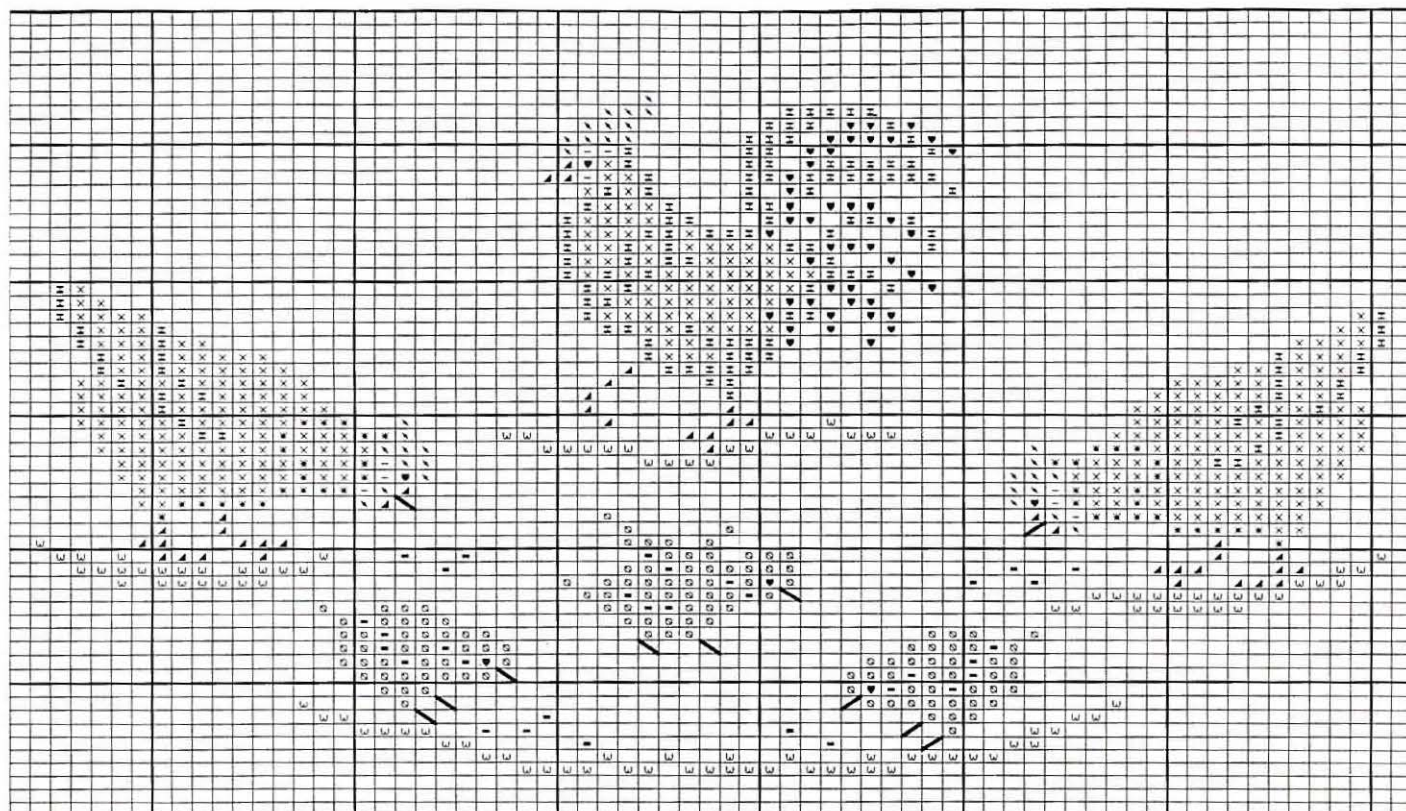
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This offer closes 30th April 1994 and please allow 28 days for delivery.



◀ 16

CHART



DEAR ANNE...

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,

Why do so many knitting patterns tell you to push an even number of stitches to WP for one-by-one rib, when it is obvious to anyone that this is impossible!

One-by-one rib needs a number that is divisible by two with one remainder. Just as two-by-two needs to be divisible by four with two remainder.

I find it so infuriating either to have to push an extra stitch for the rib and forget to decrease it for the main body, or push one needle less and forget to increase it for the body.

Today I was knitting a child's Aran jacket and the back and fronts were perfect, but when I got to the sleeves, I had to cast on 28 stitches in one-by-one rib and then follow the instructions for the back from * to *. This instructed me to increase one stitch at right, but was this the stitch I had had to lose for the rib, or was it another stitch altogether? I had to sit and work out all the increases, add them together, add this to the number I started with and, lo and behold, the increased stitch was the one I had had to lose in the first place. So why could they not just have written 'Push 27 needles to WP and then increase one at the end of the rib'?

Having to do this with a child's jumper is not an onerous task, but when you get to an adult's and have to go through the same performance, it is no joke. So please, pattern writers, no more even numbers for the ribs.

Well that was a really good moan and I feel better already.

Thank you so much.

Yours sincerely,
Christine Howard
Totternhoe, Bedfordshire.

Knitting instructions can sometimes be a little confusing, especially regarding a ribber cast-on. Our instructions to push an even number of needles to WP and arrange for one-by-one rib are correct if

you have the last needle in work at the right edge on the ribber bed. This will knit perfectly well and, when mattress stitched, will provide a continuous one-by-one rib at the seams. The one stitch increase would then be required as instructed. It is really not necessary to have both end stitches on the main bed. Two-by-two ribs would be divisible by four plus two for seaming, unless they are the tight (or industrial) rib knitted with two needles in WP and one needle out of work on both beds, when they would be divisible by three plus two for seaming. I hope this helps to clarify the cast-on instructions.

★ STAR LETTER ★

Dear Anne,

I have picked up many tips from your readers and wondered if mine might be of interest to others.

When a really loose cast-off is required (for example, for the neck of a child's sweater), I find the following is an ideal method.

After knitting the neckband, transfer stitches to main bed, knit one row at main tension, then bring the body of the garment up between the main bed and ribber bed, wrong side facing, knit one row at main tension plus three and bring the ribber bed up to working position. Cast off by placing the yarn round the gate pegs of the ribber instead of behind the main bed gate pegs.

The enclosed sample shows one-third cast off conventionally, one-third with the yarn round one ribber gate peg and one-third round two ribber gate pegs, with a difference of about one inch over 26 stitches. This method of cast off is also good for the top of sleeves and as it creates almost a crocheted edge, it can also be used at the bottom on a garment. The thing to remember mostly is not to take the yarn round the back of the main carriage gate pegs as it is almost impossible to remove the work from the machine.

Another little tip is, when working with two to three strands of industrial yarn, should you find you need to wind off on to smaller cones or 'top hats' to get your two to three strands, tie about a yard of contrast colour yarn on to your main yarn first. This is a great help as you notice the end of the yarn as it is going through the machine when you get to the end of the ball, so you don't end up knitting a few rows with one strand less (as I often did), before realising.

I hope these tips will be of help to your readers and long may you continue to publish your great magazine.

Yours sincerely,
Mrs E. Whitbread
Hatfield, Hertfordshire.

Thanks for the tips, Mrs Whitbread and for sending the sample of your cast-off methods. This certainly illustrates the difference between the three. Unfortunately it will not photograph very clearly but readers may care to make their own sample as an aid to deciding which method to use - Mrs Whitbread cast on 78 stitches (3 x 26), knitted around 24 rows and then cast off as she describes.

Your letter wins this month's Star so you will have a year's supply of MKM as well as £5 with our compliments.

Dear Anne,

Reading 'Pleats without tears' in Oh Brother (November '93 MKM) has prompted me to write and tell you of my experience when I bought an In-Ex shadow pleated skirt steaming kit and knitted my first shadow pleated skirt.

I assembled the skirt with rods and weights as instructed and hung it on my clothes airer in the plastic bag with my automatic electric kettle underneath. The instructions said that if I left the lid off the kettle it would boil continuously - it didn't. I had to hold the lever/switch on with the end of my wooden yardstick! The bag filled with steam and my skirt began to lengthen, then the condensation ran down inside the plastic bag and dripped on to the switch area of the kettle. There was a loud bang, a flame shot out from the back of the kettle scorching the vinyl floor but luckily, with so much dripping water about, the flame went out immediately.

My skirt was still two inches short of the length I wanted. My husband came to see if he could help. He poured the hot water from the kettle into a saucepan on my electric hob and together we carefully lifted the clothes airer plus skirt on to the worktop so that as the saucepan boiled, the plastic bag was once more filled with steam. This worked very well and next time I steam a skirt I shall do it over a saucepan of boiling water, but my skirt did not grow any longer. I expect it had cooled too much after the kettle blew up! Maybe it would never have dropped to the 27 inch length I wanted even with a successful first attempt at steaming. I had followed the In-Ex pattern and cast on 116 stitches but the Bramwell 'Suit Yourself' book gives 128 stitches for the same length, very confusing. I see that Diane Bennett says that a test piece is essential and I agree with her.

I solved my problem by picking up the top edge of the waistband and adding some rows of stocking stitch and a new waistband. I am so pleased with the way my skirt hangs on its two inch yoke that I shall in future knit shadow pleated skirts with a yoke.

My electric kettle was beyond repair but I now have a very modern brand new kettle.

I hope this tale will be of interest to you and your readers. Many thanks for an excellent magazine and the articles about Brother machines. I have a Brother 890 knitting machine with a ribber.
Yours sincerely,
Mrs Janet Mew
Basildon, Essex.

Dear Anne,
When I knit the back of a garment, I always hang a loop of Sylko in the latches at about the 25th stitch either side of 0, every 20 rows. Thus I have a tension strip running down the whole back. When I come to knit the sleeves, I never have any difficulty in calculating how many rows to knit because I have a perfect tension strip in the back. I never make a mistake in judging the length of a sleeve. (This is not to say I never make a mistake!)

Thank you all so much for the tremendous effort you put into making the magazine so enjoyable every month. There is always something for everyone.

Yours sincerely,
Jean Arnold
Southwold, Suffolk.

Dear Anne,
I have been a regular subscriber since 1982 and have often thought of writing to you but every time I thought of a reason, lo and behold, some-

one had beaten me to it and there was the clever thing that I had thought of all by myself - written by someone else!

However, maybe this time I might beat that person or persons to the draw. Having said that I have subscribed since 1982, you will gather I have been at it (knitting I mean) for a long time. My particular problem is that I have never really been able to find the correct sitting position. I have tried every type of chair known to man and knitters, but after having 'done my back in' well and truly and spending two agonizing weeks in bed, it was clearly a case of giving up my knitting or continuing to suffer. There is a solution, so simple I wonder why it has taken me 12 long years to think of it, but then that is the way it goes with knitters sometimes. The answer was to cut two inches off the bottom of the table legs - the result is perfect posture and hopefully no more backache, arm ache and headaches over the chairs.

I pen this letter to help other 'shorties' like me who, like me, may not have thought of such a simple solution and one that makes me laugh at being such a do-do.

Thank you for all the wonderful things I have learnt from your magazine. However, after reading this you will realise that I still have a lot to learn!

Yours sincerely,
Dorrie G. Hudspeth
Silksworth, Sunderland.



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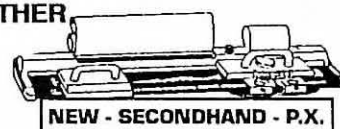
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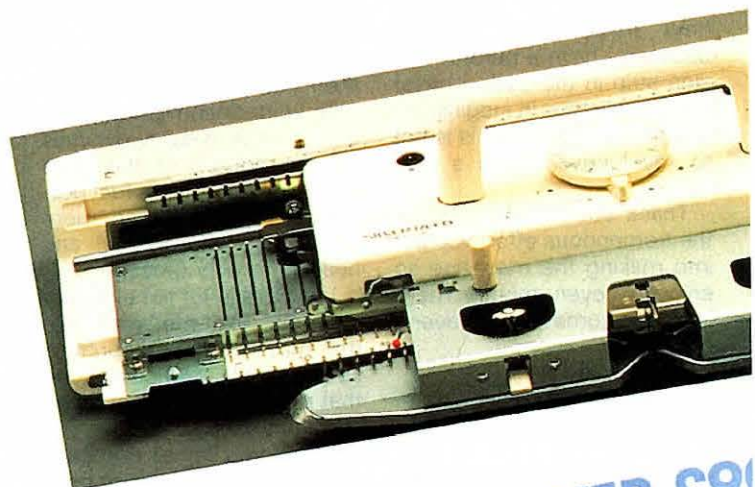
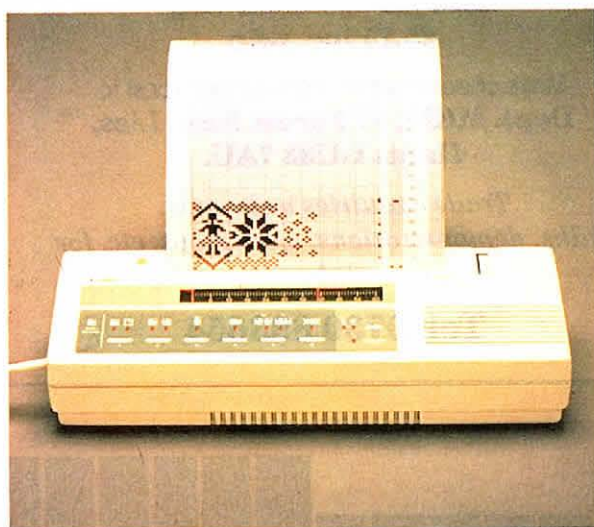
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tion, mirror imaging, vertical and horizontal expansion – all achieved at the simple touch of a finger. If you would like to know more about the Silver Reed Modular System of Electronic Knitters, contact Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE. Tel: 081-646 2244.

EIGHT MORE

It's our eighth birthday so we've a special present for eight runners-up in this great competition.

Eight more correct entries will be drawn to win a year's subscription to *Machine Knitting Monthly* plus a smart binder in marbled red with gold lettering, to keep the twelve copes neat and new.

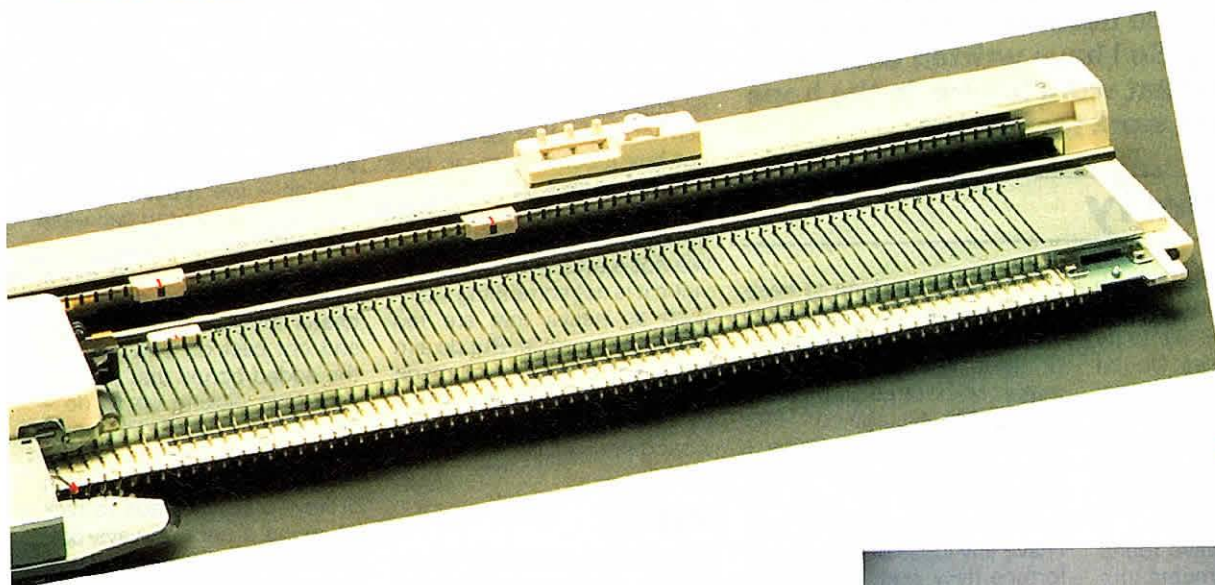


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HOW TO ENTER

It's the silly season so, although we wouldn't make an April Fool of you, our competition questionnaire is so easy to answer, it would be foolish not to have a go at winning our wonderful birthday prize.

All you have to do is write the question numbers 1 to 6 on the back of a postcard or

sealed envelope, put a, b, or c next to each for your chosen answer and add your name and address. Send to April Competition, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive not later than the closing date 30th April.



8 MKM SUBSCRIPTIONS COMPLETE WITH A BINDER

QUESTIONNAIRE

- Silver was the name of which Ranger's horse:
 - Queen's Park Ranger?
 - Glasgow Ranger?
 - The Lone Ranger?
- A Silver Wedding Anniversary celebrates which number of years:
 - Too many?
 - Not enough?
 - 25 years?
- Every cloud is reputed to have which Silver:
 - Silver Dollar?
 - Silver Sixpence?
 - Silver Lining?
- The most fortunate individuals are commonly said to be born with a Silver spoon in which part of the anatomy:
 - Left ear?
 - Right eye?
 - Mouth?
- The metallic element, Mercury, is also known as which Silver:
 - Static Silver?
 - Slow Silver?
 - Quicksilver?
- Which Silver distributes a complete range of top quality, top value, top of the market products for the discerning machine knitting enthusiast:
 - 'Silver' Stallone?
 - 'Silver' Ballasteros?
 - Silver Knitting Machines Limited of Mitcham, Surrey?

COMPETITION RULES

- Only one entry per person will be accepted. You should send your entry to April Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.
- This competition is open to residents of the U.K. only, except employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
- The closing date is 30th April 1994. Entries received

after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winners will be the first correct entries drawn from our postbag after the closing date.

6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

LATCH ON

SHORT CUTS

There is nothing more satisfying than to see a finished garment. However, some knitters fall by the wayside because the work seems to take so long. So I have written down a few short cuts that work for me, in the hope that they might work for you too.

Joan Lafferty

How many garments do you make? If it's only about two a year, you might well like to try out some of my ideas. On the other hand maybe you are such a perfectionist that two beautiful garments with all the trimmings are all you can manage. Either way you might like to speed up a little.

In my classes I have found that a lot of young mums turn

to a knitting machine to keep the youngsters in school cardigans and pullovers. With two or three children, they may make two or three garments a month. My average for 1993 was 16 a month! Of course, I am no longer in the 'young mum' category (far from it!), but I do knit for profit. Not that I have any ideas of making my fortune (few knitters do this!)

but I used to reckon my knitting and teaching paid to run my car and buy the new knitting machine and/or attachment. Now I am no longer allowed to drive, my knitting pays for the occasional taxi and the new machine and so on. So I think I can call myself an experienced knitter, if nothing else.

I suggest that the best short cut is to do a lot of knitting! Or to put it another way, get to really know your machine. Some knitters say they have no one to knit for, so they have no opportunity to make lots of garments. In that case, why not buy a cone of cheap (but not unbranded) yarn and knit up a few children's garments for charity? The odd mistake will not matter too much, provided it is not something vital – such as necks that are too small, for example. But do aim to create a really well-made garment, since you are getting to know the machine and work quickly on it.

SLEEVES

This topic is one of my hobby horses. I have seen in print time and time again, 'It is easier to knit a sleeve downwards, because it is easier to decrease than to increase'. Not in my book it isn't! If you are going to increase 'fully fashioned', of course this takes time. So I just push out one needle at each end and knit on. This is much quicker than using the transfer tool to decrease. Think about it – who picks up your arm when you are wearing a cardigan or jumper and says, 'I see you haven't increased 'fully fashioned'?'. Even fellow members of the knitting club don't look at the underarm of sleeves, or not in my experience anyway! So you can save a lot of time on sleeves.

HOLDING POSITION

I have a rule I have invented for myself, 'Never cast off if you can 'hold' stitches'. If I am making a drop shoulder garment I never cast off anything at all on the body of the garment. The top of the sleeve is one straight line and this does, of course, need to be cast off.

Since I have a ribber, I have a tip for making loose stitches to cast off with the latch tool. Push the ribber into position, with the half pitch lever on H, then push every other needle right up as far as it will go.

Push all the main bed needles out to hold, with the carriage set to knit back and knit one row at tension ten. The ribber will form loops; these can be dropped by pushing the needles down to non-working position. Then cast off on the main bed with the latch tool in the usual way. This takes a time to describe, but it is much quicker to cast off really big stitches. On raglans, set-in sleeves and waistcoats, I only cast off the few stitches on the underarm, although, of course, the normal shaping has to be worked.

Talking of raglans (which I am told are coming back into fashion – we must wait and see!), it is quicker to decrease two stitches every four rows, rather than one stitch every other row. Necks are much neater when stitches are held and not cast off and there is the added bonus that there is very little picking up to do – only about 12 to 16 stitches on the 'straight' sides of the neck. So there is no problem of how many stitches to pick up round a neck, always provided the neckline is deep enough in the first place.

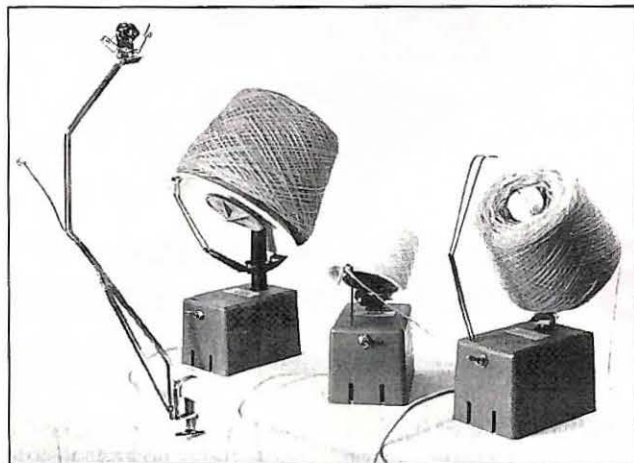
SHOULDERS

Here is another area where 'holding' is by far the best way and the quickest. I 'cheat' a little here, to save time. If the pattern says 'Cast off six stitches at the beginning of the next "so many" rows', I divide the total number by three, holding instead of casting off. This seems to fit most shoulders; I have never met anyone with exaggerated slopes as yet! A 'speedy' hint here, which was given to me many years ago by Mary Weaver. Suppose we intend to 'hold' 12 stitches at the opposite side to the carriage. I imagine everyone knows you must then 'hitch' the yarn under the last needle in 'hold' to avoid a hole. It is much quicker to 'hold' 11 stitches, knit the row, then push the 12th one to hold for the journey back.

BE CONSISTENT

If you have done your 'experimenting', you have no doubt found a yarn which suits the garments you are going to make. School pullovers, for

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example, are not the garments to make using the softest of lambswool – unless of course there is some medical reason. For one thing, lambswool should always be washed by hand, with possibly the shortest of spins; (but never in the tumble drier on a hot cycle). I know that 'young mums' like to put everything in the washing machine, so it is essential to find a yarn that will withstand this treatment. Our old friend, four-ply acrylic, comes in many guises; I have found one that serves well for children's garments. Or so I have been told, personally I always wash all knitted by hand, giving a quick spin. In actual time it is much quicker than a programme on the washing machine, but of course, you do have to stand at the sink for a good five minutes!

So if we have found our ideal yarn, let's keep to a formula for the knitting. I use a ribber and always knit the same number of rows for the welts; 16 for a baby, 20 for a small child, 24 for a larger one,

30 for a woman and 36 for a man. So if I have knitted part of the garment and left it for a time, there is no hunting for notes regarding the knitting of the welt. Should I have to vary from my routine I do resort to writing a note, either on the metal end of the knitting machine, with an ordinary pencil, or if I think I might forget to look there (which is unlikely) I use a fibre tipped pen on a piece of paper and clip it on the yarn mast with that useful gadget sold by PDB Engineering for clipping patterns to the mast. Working with a Brother ribber, I do 99 percent of my ribs with the slide lever on the right (II). If for any reason I have to put this on the left (I), I find I need to write a very large note to myself to remind me to put it back to II.

Regular readers will have heard me mention (about 200 times) that I knit cardigans for a ballet school (32 ordered last autumn!). These are raglan garments and I choose to make them with a shaped top to the sleeve. So I have a right

and a left sleeve to knit. I make a rule always to knit the right sleeve first, so that I know exactly where I am. Talking of sleeves, I remember my colleague Hazel Ratcliffe telling a story against herself. She had to knit a lot of garments, so decided to do the knitting all in one 'go' and then sew up. In her enthusiasm she found she had knitted five sleeves for two garments!

I seldom knit more than one garment without sewing up because when I adopted the 'conveyor belt' principle, I found the cone had run out with one and a half garments knitted. Since the next cone was a different dye lot, I had made a back and two sleeves for nothing! When it comes to my ballet cardigans and I find the cone is getting a little small, I put this to one side and use it for ribbed bands and rouleau ties. The fact that the dye is different does not show up on these items as it would on the middle of a back. To speed up this process I knit yards of bands all in one 'go', cutting the band off about five

millimetres beyond the garment, after it is sewn on. I then cast off using hand knitting needles (it only involves 13 stitches). I also own one of these little machines which do 'French knitting'. I can sit and watch Coronation Street and wind off yards and yards of rouleau without disturbing anyone else who is watching.

Talking of the ribber, there is one hint that does not speed the work for me. I have read that it is easier to transfer from the ribber with the double-ended bodkin if all the ribber needles are pushed up to hold. However, I find it slower to engage the tool on the needle if it is waving about in the air. In the normal working position the gate pegs guide the tool on to the needle. I imagine this is part of their duty!

Finally, someone is always asking, 'Don't you get fed up with knitting all those ballet cardigans?'. No, not really, because I intersperse them with other knitting. No, I can't remember the pattern off by heart – I don't try, I always use the Knit Leader.



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15/26

3



3 PRETTY PAISLEY

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Forsell's Shamal. (Yarn Guide No. 11.)

1 x 400g cone in Green Fjord (MC).

1 x 400g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 395g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 111 [117, 122, 128, 133] cm, 44 [46, 48, 50 1/2, 52 1/2] in.

Length to shoulder 64 cm, 25 1/2 in.

Sleeve seam 44.5 [44.5, 46, 46, 47] cm, 17 1/2 [17 1/2, 18, 18, 18 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the chart provided.

We used a Silver Reed card from Pattern Book No.4 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

34 sts. Using nylon cord, K 65 [69, 73, 77, 81] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 49 [53, 57, 61, 65] sts rem. K 15 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem 65 [69, 73, 77, 81] Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt.

Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 Ns on each bed at centre to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 3 rows. Using MC, K 27 rows.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 82 [85, 90, 94, 97] Ns at left and 82 [85, 89, 94, 97] Ns at right of centre 0 to WP. 164 [170, 179, 188, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 3 rows. Using MC, K 37 rows. Transfer sts for st st.

2nd AND 5th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

164 [172, 180, 188, 196] sts. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B * K 204 rows. RC shows 206.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 42 sts. Using nylon cord, K 61 [65, 69, 73, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 49 [53, 57, 61, 65] sts. K 2 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem 61 [65, 69, 73, 77] Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 180 rows. RC shows 182.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre

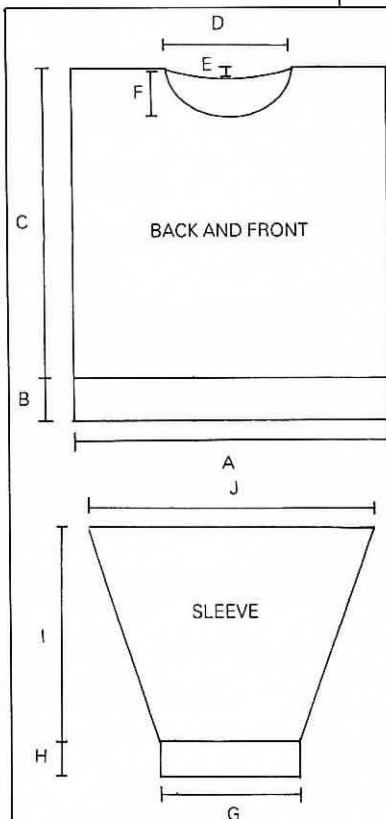
*A
Fair Francis
Design*

Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of every 3rd row until there are 90 sts, then on every foll 4th row until there are 150 sts. K 2 [2, 6, 6, 10] rows. RC shows 148 [148, 152, 152, 156]. Cast off.

COLLAR

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 173 Ns on each bed to WP. Arrange Ns

28►



A = 56.5 [59, 62, 64.5, 67.5] cm
B = 8 cm
C = 56 cm
D = 22.5 cm
E = 2 cm
F = 8.5 cm
G = 25.5 cm
H = 6 cm
I = 38.5 [38.5, 40, 40, 41] cm
J = 51.5 cm

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NS/03

for 2x2 rib (2x1 N arrangement). Using C, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 3 rows. Using MC, K 42 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder, reading left for right.

PRESSING

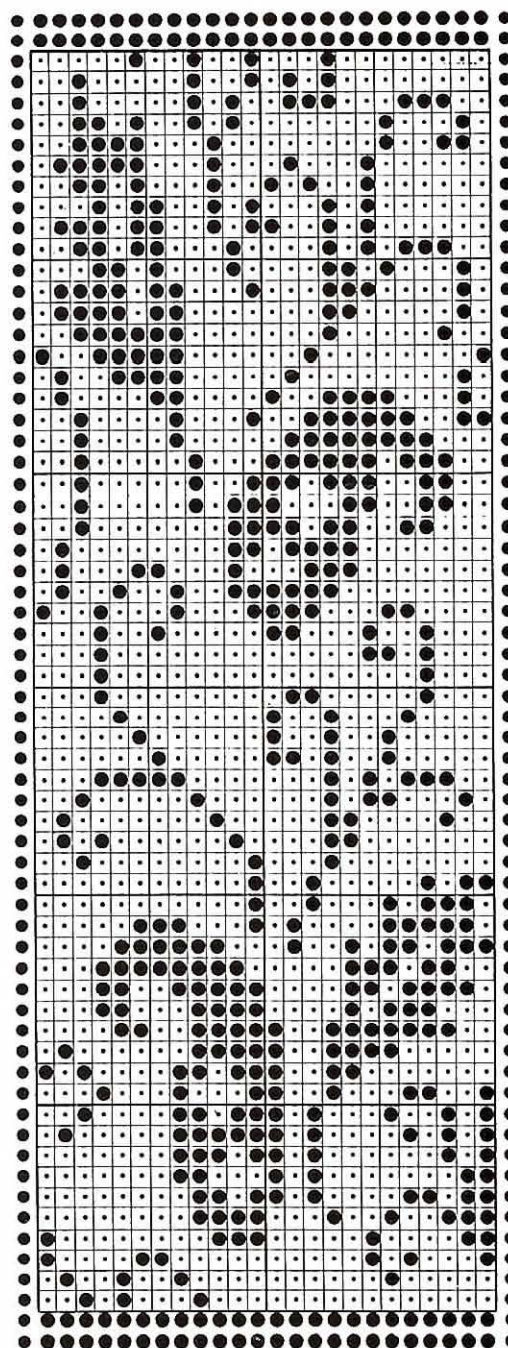
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

TO JOIN RIGHT SHOULDER

Push 49 [53, 57, 61, 65] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Pin collar into position with ends at centre front. Unraveling WY as required, back-stitch through open loops of last row worked in MC.



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MASTERCLASS

SPRING, SWEET SPRING

Every year, spring brings a wealth of delicious ideas for knitting.

Mary Dowse

Where I live, in the extreme South of England, it is a long and lovely time of gradual unfolding of flowers, the slow misty greening of trees and the increasing melodies of bird song. If you don't live in England – and an increasing

number of our readers live in very different countries – it can be another matter entirely – but always beautiful, whether spring comes even more slowly or in a sudden burst of life and colour. It's unbelievably lovely in the Ital-

ian lakes, with passion flowers bursting into bloom and the rich scents of lemon blossom and lavender and little brown ducks all along the shores; or in Switzerland, with those minute alpine flowers on the high ground, while I would love to see tiny tulips in Turkey and cherry blossom in Japan, but I shall have to settle for 'Oh to be in England now that April's there', so here are some of the ideas I want to knit this spring.

Flowers, of course, because whatever the current fashion, these are always new and beautiful, whether for flowery sweaters or just as wonderful

flower colours for clothes. I also like bird patterns – designs incorporating birds or the gorgeous patterns of feathers, whether it's the brash and brilliant peacock, the quiet speckles of a thrush, or swallows in their neat finery of shining blue-black – perhaps a black suit and a snowy shirt or sweater, with just a little touch of orange-red at the throat. Look around you and you'll find hundreds of ideas to use.

There have been some wondrous fashions during the winter and spring and summer promise to be even more exciting, though you do, for these warmer seasons, need to think about fine yarns rather than the thick and cuddly ones of winter.

The mini is trying very hard to make a comeback, but only if your legs can take it and, fortunately for the older or less perfect among us, long is still lovely.

I have been trying various yarns to create interesting fabrics for warmer wear and am totally entranced by fine 120s polyester thread. I know that I have talked about it before, but it comes in almost unlimited colours, is very easy to knit – and cheap too as it goes an incredibly long way. It's a perfect yarn for summer knitting, whether you use it singly as the fine thread for 'punch' or 'thread' lace, or in several strands used together for sweaters or dresses – and it's easy to care for too! You can easily achieve misty or brilliant changes of colour; blue for your fine thread used with bright green – a flax field in full bloom, or a bluebell wood; orange and gold for a ripe cornfield look, or purple with blue for a look of hyacinths.

When you begin to try four strands together in related tones, you get the most glorious mixtures. I've just tried blue, turquoise, bright green and purple together, the very epitome of spring, for a new light sweater, roughly two to three-ply in weight. Try several shades of apple blossom pink for a very feminine look, or deep dark purple, blue and green for not-quite-black, a lovely lively dark tone. Different browns for this season's newest colour would be splendid and I've also tried this in single jacquard or Fair Isle.



As you can use at least four or five strands together, you can end up with a really rich 'Kaffe Fassett' look which is still terribly easy to knit. Don't wind them together, just use them straight from the cones.

If you'd like something a little softer, try the polyester threads in one feeder and two strands of Forsell's 'One Ply' wool in the other. This makes an exquisite fabric for summer wear as the two yarns together make a firm but soft and light fabric and fine wool is great, even for warmer weather.

Very fine linen is also quite beautiful, either by itself or with other yarns. It's not always available in a wide colour range, but since 'natural' colours are very fashionable, this isn't a problem. You can also, of course, add colour by using some of the many fabric dyes and paints on the market. Just make sure that you pick the right one for your fibre content. There are lots of different tones available, so you shouldn't have difficulty finding one to suit you.

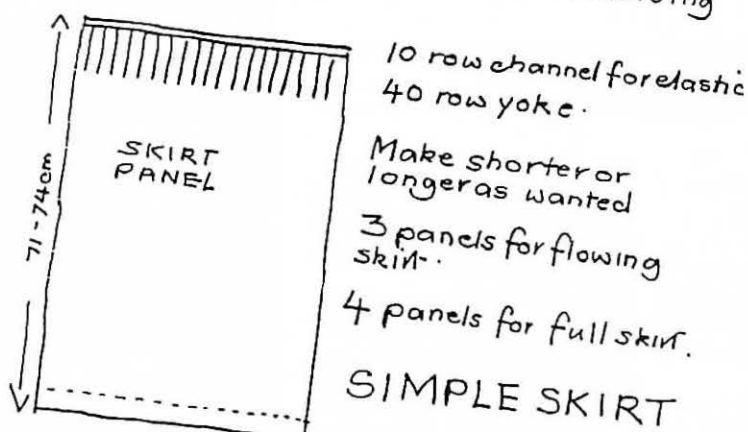
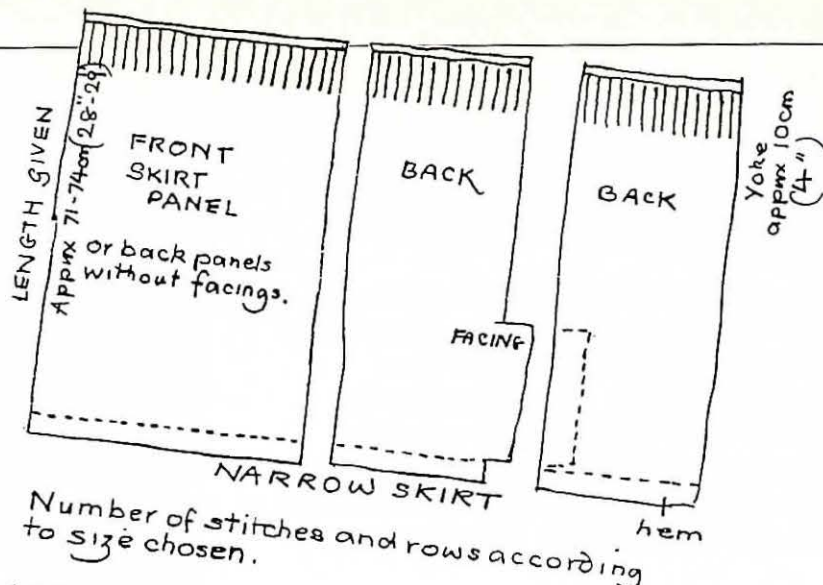
The clothes I most want to knit have the 'minimalist' look – very strong in fashion and a gift to knitters. Often in plain fabric, though not necessarily so, these are basically very simple, with no fiddly added edges unless really necessary – jackets totally innocent of buttons and buttonholes, long and flowing and layered, or else short and mini; palazzo pants; narrow or full skirts, sweater or tunic tops and lots of opportunities for changes of colour. That's a lot of knitting, but don't forget that fine yarns take very little effort, so you won't be worn out even if you don't have a motorised machine. However, you do need to knit carefully, don't rush it as you do want it to be perfect.

I'd also like to try some really transparent effects. Many of the high fashion 'transparencies' were shown worn over nothing, but already retailers are suggesting plain vest-like tops worn underneath or a plain tight skirt, since this still gives the look but a degree of modesty as well. Lace knitting doesn't seem to have been so popular lately, but a really transparent transfer lace with lots of holes or even punch lace would be

great. A plain skirt of straight pieces or a really loose top would work beautifully. Don't be afraid to try double jacquard in fine yarns. This makes a splendid summer fabric for all kinds of garments.

Finally, shoulder pads aren't fashionable now, but sometimes your knitting needs a little 'lift' at the shoulder-line. Instead of shaping your shoulder seam edges, knit them straight, but when sewing them together, 'shape' the shoulder seam by making it approximately one to one and a half inches (2.5 to 4 centimetres) wide at the shoulder, tapering it to nothing at the neckline. Press the seam open, if necessary slip stitch lightly and you have just enough bulk to add that slight firmness to the shoulder.

If you have no suitable patterns for the 'minimalist' look, I have several in my book *Themes & Variations* 'a plain skirt, plain top, flared sideways knitted skirt and 'track suit' pants. Originally in one strand of Hobby, these would easily lend themselves to four or five strands of polyester thread. The book is £3.50, post free to readers from Mary Dowse, 50 St. Anne's Crescent, Lewes, East Sussex BN7 1SD.



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CUT 'N' SEW

Be the smartest guest at the wedding without the extravagance of a 'once-only' outfit! These two pieces make for a stunning look when worn together for a formal function. Exploit their value by teaming the jacket with a plain black skirt for office wear – and the divided skirt with a brocade or velvet top for evening dates!

Pam Turbett

INSTRUCTIONS

MAKE TWO TENSION SAMPLES

Sample 1 (Jacket fabric)

Using Artistic and Silky together, cast on 100 sts and K 100 rows, T4 in st st. Cast off or remove on to WY.

Sample 2 (Skirt fabric)

Using Hobby and Silky together, cast on 100 sts and K 100 rows, T8 in Card 3 tuck. Cast off or remove on to WY.

Wash these pieces in warm water with a gentle washing liquid; dry and then steam-press, using a fairly hot iron and plenty of steam. Press the iron down hard on the fabric, stretching out, straightening and flattening it. Leave the pieces to cool and contract. When cold, measure very carefully and accurately and record the measurements for each piece.

For example, Sample 1 may produce 11 in width and 8½ in in length (after washing and steam-pressing). This indicates that the maximum width of fabric (for the jacket) which can be knitted on the full bed of 200 needles will be 22 in. If Sample 2 produces 15 in width, then the maximum width of fabric (for the skirt) will be 30 in.

MAKE A KNITTING AND CUTTING PLAN

Sort out the paper pattern pieces for the jacket – 1, 2, 3, 4 and 6. Remove the lower part of piece 6 to leave the short sleeve. Piece 5 will not be needed. Make any necessary alterations to the pattern pieces to ensure that the fitting will be correct. Place the pattern pieces as in the Cut-

ting Plan shown in Figure 1. Larger sizes may require a little rearrangement in order to fit them into the maximum width of the knit.

Note that pattern piece 1 is to be cut only once for each side of the front, not twice as indicated in the pattern instruction sheet. Now draw your own cutting plan for the jacket, noting the required width and length for each piece (obviously this varies depending on the size being made). From these measurements and the measurements of your tension Sample 1, calculate how many needles you will need to employ and how many rows you will need to knit, in order to knit each piece planned. Repeat this procedure with pieces 7, 8 and 9, using Sample 2 to plan the knitting of the skirt fabric.

KNIT THE LENGTHS OF FABRIC

Then wash them, using a gentle washing liquid and luke-warm (not hot) water. Rinse well and spin dry. The washing can be done in the kitchen sink but if you prefer to use a washing-machine, set to a cool, wool, wash programme. Dry completely.

STEAM-PRESS THE FABRIC

Use a hot iron and plenty of steam! A pressing-cloth is inadvisable – you need to be able to see the fabric. Aim to produce a flat, even texture, an exactly uniform width and to keep the rows precisely at right angles to the selvages. Press first on one side and then finish on the other. Be

4 TAILORED TWO-PIECE

DESCRIPTION

Loose-fitting, below-hip, lined and tailored jacket with co-ordinating long split skirt.

PATTERN RATING

Knitting – Advanced Beginner.

Sewing – Intermediate.

MACHINES

This pattern is suitable for standard gauge machines. The fabrics for the model were knitted on a Brother 891.

MATERIALS

Vogue Pattern: Very Easy Very Vogue 8302, obtained from local stockists or direct from *Butterick Fashion Marketing Co., New Lane, Havant, Hampshire PO9 2ND. Tel: 0705 492769.*

Yarns: For the jacket, Bramwell's Artistic yarn in Peacock (100% Acrylic), 2-3 cones (depending on size), plus Bramwell's Silky yarn in Peacock (100% Bright Acrylic), 1 cone.

For the divided skirt, Bramwell's Hobby yarn in Green (83% Acrylic, 17% Nylon), 2 cones; plus Silky in Peacock, 1 cone.

For further information about these yarns, please write to the following address: *F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.*

Fusible woven cotton interfacing: This must be very lightweight and soft in texture.

Widths can vary – buy sufficient to interface all the jacket pieces which are to be cut from the knit. To buy, try your local fabric shop, or contact one of the following:

Fine Fabrics, Magdalene Lane, Taunton TA1 1SE. Tel: 0823 270986.

Just Sew, 5-7 Chesil Street, Winchester, Hampshire. Tel: 0962 866368.

MacCulloch and Wallis, 25-26 Dering Street, London W1R 0BH. Tel: 071-409 0725. (The last named stocks it under the name of 'Ultrafine'.)

Polyester lining fabric: To match, depending upon the size being cut, use 1½ yards – 2 yards x 60 inch wide, or 2½ yards – 3 yards x 45 inch wide (1.40-1.80 m x 150 cm wide or 2.20-2.70 m x 112 cm wide).

Polyester or nylon ribbon: (Or seam stabilising tape.) No more than a quarter of an inch wide and in a colour to match the Hobby Green Variations: 4 yards (3.60 m).

Shoulder pads: 1 pair, half an inch thick, styled for set-in sleeves.

Zip fastener: 7 in (18 cm), lightweight nylon or polyester, to match Hobby Variations.

Buttons: 3 x 1.1/8 in (3 cm) diameter.

Snap fastener: 11 mm.

Hook and eye closure.

Waistband interfacing: 11¼ in (3 cm).

Polyester sewing thread to match, for both sewing-machine and overlocker.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

Measurements, Tension, Knitting Notes continued on page 34.

prepared to take a lot of time and trouble with this. When you have finished, fold the pieces in loose layers, concertina fashion, to cool and contract. Preferably leave for several hours before starting to cut out.

CUT THE KNITS

Spread out the fabric. Decide which way up it is to go and remember that all pieces must then be cut in that direction because knitting is a 'with nap' fabric. Pin the pattern pieces in place, checking that the



grain-lines are parallel with the selvages of the knit. Cut with good sharp shears or with a rotary cutter, using the normal 5/8 in (1.5 mm) seam allowance.

CUT THE INTERFACING FOR THE JACKET

Cut pattern pieces 1, 2, 3, 4, 6 and 9 from the interfacing fabric. This is not a 'with nap' fabric so you can safely reverse pieces for economy.

FUSE INTERFACING TO KNITTING

Place the appropriate pieces of interfacing, fusible side down, on the wrong side of the knit pieces and press thoroughly following the manufacturer's instructions. If no instructions are provided, press over a thin, dry cloth with plenty of steam and the iron set at the high end of the steam range.

CUT THE LINING FABRIC FOR THE JACKET

Remove the hem allowance from pattern pieces 2, 3, 4 and 6. Cut out pattern pieces 1, 2, 3, 4 and 6 from the lining fabric.

TRANSFER ALL PATTERN MARKINGS

Transfer markings to the wrong side of the interfaced Jacket pieces, the Jacket lining pieces, the Skirt pieces and the Skirt Waistband piece. Tack-mark the Centre-Front line on the right side of both Jacket Fronts.

CUT STABILISING RIBBON

Using the paper pattern as a guide, cut ribbon precisely to fit the seam-lines shown in Figure 2. Mark on the ribbon, the position of all notches, dots, Centre-Front lines and crossing seam-lines. On the wrong side of the Jacket Fronts, centre the ribbon exactly along the indicated seam-line, matching marks and so on; pin and machine baste in position. Similarly, pin and baste the remaining lengths of ribbon to the crutch seam-line on the wrong side of the Skirt Left Front and the Skirt Left Back.

MEASUREMENTS

To fit all dressmaking sizes from 6 to 22 inclusive (i.e., for bust 30 1/2 in to 44 in; hips 32 1/2 in to 46 in).

TENSION

Jacket fabric, tension 4. Skirt fabric, tension 8.

Jacket fabric, 36 stitches and 48 rows to 4 in (10 cm) in stocking stitch.

Skirt fabric, 26 stitches and 28 rows to 4 in (10 cm) in Card 3 tuck stitch.

Note: These measurements are achieved **after** washing and steam-pressing the knitted fabrics.

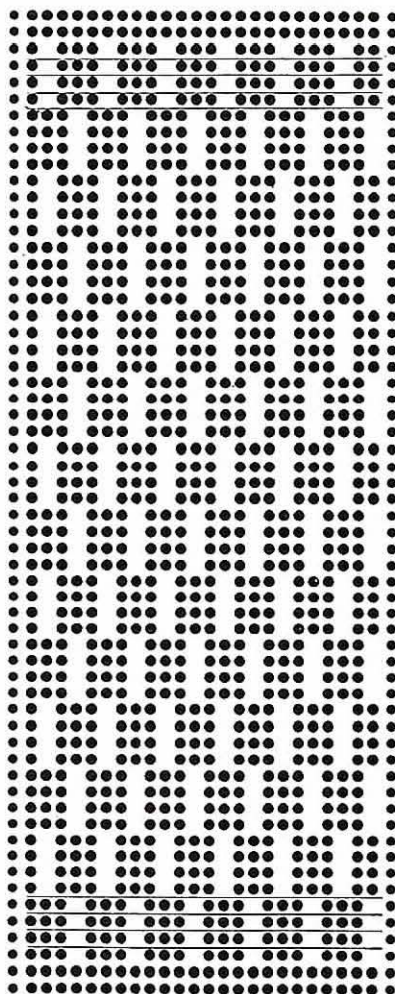
KNITTING NOTES

Stocking stitch is used for the jacket and Card 3 tuck stitch for the skirt.

ASSEMBLE THE JACKET

Sew the Jacket body pieces together, following the directions on the pattern instruction sheet, starting at the foot of the 4th column on page 1, continuing to the end of page 1. Press open the seam allowances at Centre Back. Trim back the seam allowances on the remaining

Back vertical seams, turn the Side Back seam allowance over to cover it, then secure by top-stitching on the right side, 1/2 in from the seam-line. Use a quilting-bar on your sewing-machine to help you keep the stitching exactly parallel with the seam-line. Repeat this procedure on the Front vertical seams and the shoulder seams.



BROTHER PUNCHCARD No. 3

Sew up the Jacket Lining: Snip curves and press all seams. Place the Jacket and the Lining, right sides together, with taped side on top and pin in place, carefully matching all notches, seams, Centre-Front lines and so on. See the pattern instruction sheet, third paragraph down in column 1 of page 2: instead of a facing you are sewing in a complete lining, but stitch exactly where shown in this diagram; this seam should lie along the centre of the ribbon or tape. Under-stitching is not necessary. After trimming and snipping the concave curves, turn the jacket through to the right side and press the outer edges carefully, rolling the seam slightly to the wrong side, all the way round. Do not join the jacket and lining together around the armholes yet.

Pin the side seams and check the fitting: adjust if necessary.

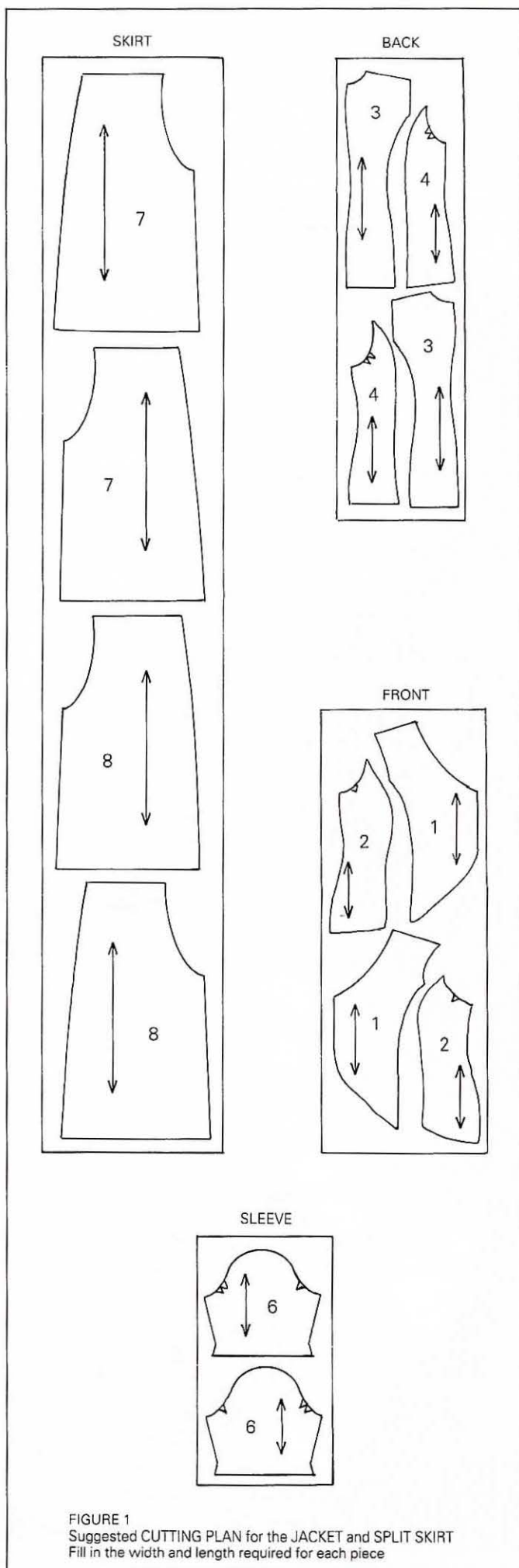
See page 2, column 2: Follow the directions for sewing the side seams and hem. Press the side seams open flat. It is not necessary to finish the raw edge of the hem as it will be covered by the lining.

Top-stitch the edges (i.e., the Front lower edges, Front opening edges and around the neck) as follows: on the right side, place pins at right angles to the outer edge to hold the fabrics in position, then top-stitch 1/2 in from and parallel with the edge. Use the quilting-bar again to ensure accuracy.

Prepare the sleeves and insert, following the directions in columns 2 and 3, keeping the body lining free. There is no need to finish the raw edge of the sleeve hems, simply turn up and press along the hem fold-line, then blind-hem lightly by hand to hold in position.

Stitch the shoulder pads in position as shown in column 3. Stitch the armholes of the body lining in place. Make up the Sleeve linings and press in the seam allowance around the sleeve top. Place inside the sleeves and hand-stitch in place around the armhole seamline. Hem the lower edge to the knit hem.

Make machined buttonholes where marked on the pattern for the Right Front. If your sewing-machine will permit, use a reinforcing thread under the buttonhole foot and stitch around twice to make a denser and neater finish. To



find the correct position for the buttons, align the Centre Front lines, then mark where the *outer* end of the button-hole lies on the Left Front. Use a snap fastener to fasten the corner of the Left Front to the inside of the Right Front.

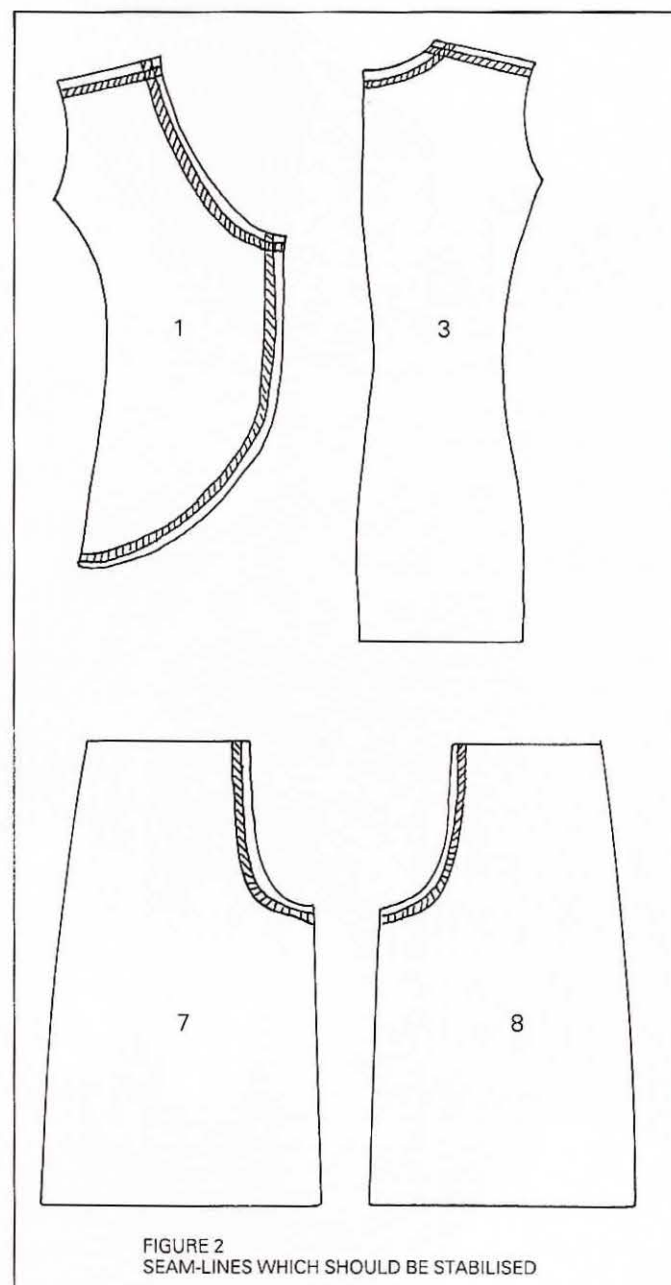
ASSEMBLE THE DIVIDED SKIRT

Overlock all the **outer edges** of all four pieces.

Note: The apparent frailty of the fabric is a bit frightening! Don't despair – once you start, you will find it no trouble at all. If you don't have an overlocker, do try to borrow one for this job. Adjust the Differential Feed so that the fabric does not stretch. If no overlocker is available, do the best you can with one of the 'over-edge' stitches on your sewing-machine, but you should prac-

tise this first on some of the knitted offcuts. Choose the stitch which is least likely to stretch the knit. (For help with this see pages 47-49 of *The Revised Knit, Cut and Sew: Book 1.*) Using an even-feed foot or releasing, slightly, the pressure on the presser-foot may help.

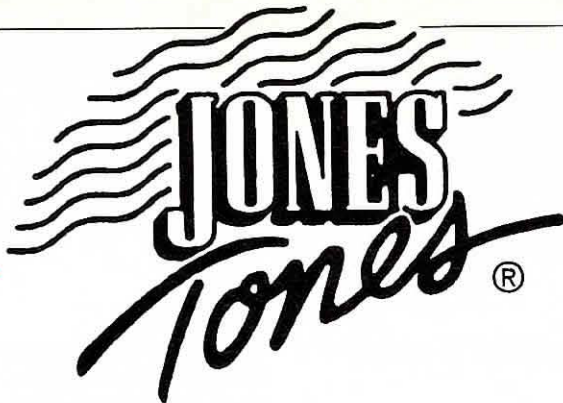
Now follow the directions in the pattern instruction sheet from the bottom of column 3 to the penultimate paragraph in column 4. The crotch seam will be stabilised by the ribbon you have already applied to the Right Front and Right Back; this will also be helpful when setting in the zip. For the hem, turn up only 5/8 in, press and finish with two lines of machine-stitching – one on the upper edge and the other along the lower edge of the hem.



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QUESTION TIME

Here is a cautionary tale, entitled 'If only I was tidy'!

Pat Coulston

I had been knitting a yoked jumper using Ferndale, four-ply. The back, front, sleeves and one yoke were now complete and I decided I would take it to knitting club because there was a technique involved in it that I thought would be interesting to show the members.

As usual, I packed up the machine – all the bits and pieces, pattern and my notes in a folder, the yarn – and off I went. Returning home, the

machine was put back up and the other things 'tidied away'.

About three weeks later, I decided to complete this garment – with just a yoke and neckband to knit. Here is the crux of the tale. Where, where had I put this piece of knitting that I knew was in a paper bag. One hour later, it was found – and no wonder it had been difficult to locate – it was in the correct place, exactly where it should have been. With egg on face, I now looked for

the notes in the folder. Not too bad here – searching time only about half an hour – they were filed with other things, but not in the right place.

All that was left was to find the quarter cone of yarn. Was it around – it was not! I searched all my yarn 'stores'. Nowhere. I turned out all the drawers – but, a real bonus came when I found my Passap 6000 card reader sheets which had been missing for months, down at the back of all the drawers!

The search continued for hours – I was now getting ratty, then bad tempered, snapping especially at my husband, who came in from the rain and called out 'are you there dear, the dogs need drying!'. The hunt continued. I searched everything and everywhere. Frustrated to the extreme, I sat down and made myself think 'when did you have it last?'. 'On the club day.' 'What else did you bring home?' 'The weaving yarn I had been demonstrating.' 'Where is that weaving yarn now?' 'In one of the wool stores. I've already looked there – twice.' 'Look again.' I did. Guess what? It was there all the time.

Moral – put things where they should be – like I should have put the yarn with the garment and the instructions together! It's too late to knit now anyway – I've got to go out!

One of the real bonuses of a knitting club is to see some of the garments that have been made and brought in by members. We had, as usual, some interesting ideas last month. Shirley had a very large, very fine baby's shawl which to our amazement, she had knitted with fine 2/30s (about a fine one-ply) on a chunky machine. This is why the shawl was so fine and large.

Emma showed a lovely tuck stitch shadow pleated skirt from the In-Ex pattern book which 'swung' a treat. Beryl, who is known for her unusual and clever ideas, had made a woven suit from a very cheap yarn – nothing strange in that,

but, she had put it into the washing machine on a hottish wash and the fabric had felted. If I had done that, the fabric would have felted and gone out of shape – but not so with Beryl – she had steamed it back into shape and it looked extremely good indeed.

Peggy's jacket was gorgeous – the feature being very full sleeves going into a longer than usual, very tight cuff with buttons.

However, at knitting clubs not only do we like to see beautifully finished suits, complicated patterning and exotic design, but what thrills us even more is to see the work of the new and less experienced knitter. I can remember all too clearly, many, many years ago, going along to a knitting club (and I can't even remember where it was) where everyone was expected to show off what they had been doing in the past month. This is a good idea and it does encourage people to get knitting, but it has the big drawback of possibly embarrassing a new or inexperienced knitter who knows, like I did, that my effort did not approach anywhere near the standard of those other experienced knitters. I lied and said I had brought nothing and never went back!

It is not easy for leaders to get the balance, but if there is a spirit of real encouragement it should be possible. One of the things that really does help everyone, is when a knitter has the courage to bring in a mistake and let everyone share the problem and pool ideas of how to get out of the mess – feature it or encourage her to start again! It goes without saying, order has to be maintained or the discussion will turn into a free-for-all! Peggy at our club is a great encourager – when things go wrong, she always says 'Oh, I just got the scissors and chopped this and made that fit'!

A really good idea for a club demonstration is to get someone who has completed their City & Guilds Course to come and show their work. This is what Sue did last month and not only were people able to see what she had done, but she was able to explain how and why. She showed mem-

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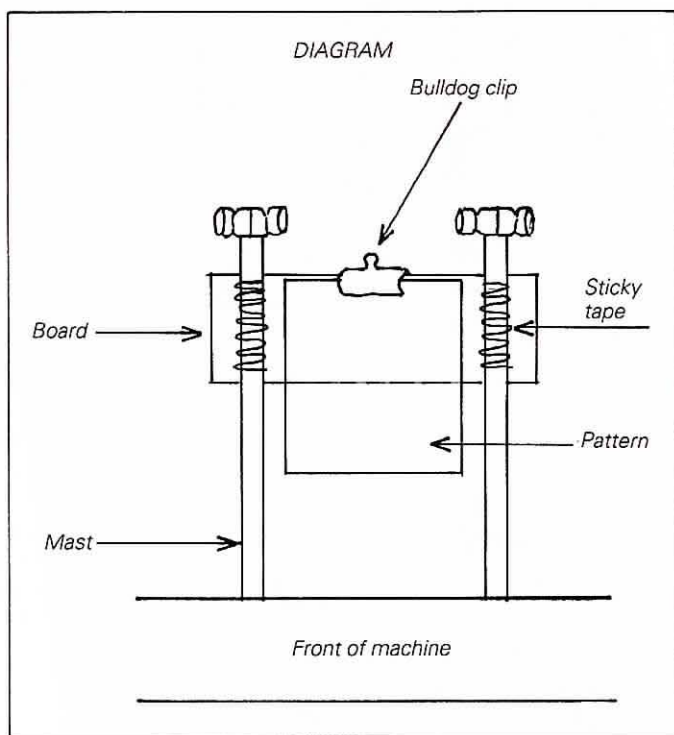
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bers how she had used an idea and then expanded on it, finishing up with an incredible garment. It is quite inspirational to see how, for example, a sea shell, a snake, a beautiful archway and so on can go through so many artistic stages and finish up as the source of something that is worn!

Continuing with the subject of pattern holders for the E6000, my thanks to a member of the Knitmates Knitting Club, Rofant Park, Crawley, East Sussex, for this super idea. I may have adapted it slightly as I cannot remember exactly what she said. Get a piece of firm card or lightweight board, about 16 inches by 8 inches. On the two masts, wind some sticky tape.

From the back, stick the card on to those sticky pieces.

Put a bulldog clip on to the card and the pattern will clip firmly and securely on to the card. See diagram.

Do you remember last month I wrote about my new 'Grasper', a gadget from Kleen-eze? For those who didn't get last month's *MKM* (shame on you!) it is like a pair of specially designed tweezers on a long stick. It enables you to lean over your machine and pick things up from the

back without having to stretch over. This was an idea from Jean, a club member. We now continue our saga about its uses!

One of our club members purchased a Passap E6000 but it was housed on a table from a Duomatic 80. This lady finds stretching very difficult and getting to the back of the table almost impossible. Therefore, she wanted to purchase one of the new tables that has built-in wheels so she could move the machine easily to get around to the back of it. She answered an advert and purchased, for several hundred pounds, a Duo 80, but on the stand with wheels which she wanted. Fine – she had the table she required and only had to sell the Duo 80. Just one problem – when I showed her my 'Grasper' for about £6.50 she was absolutely furious – it would have done the job of getting the cones and dropped tools from the back of the machine very well.

I was at a knitting weekend at Urchfont Manor, Devizes a while ago and a lady there (not on our course – I think she was a photographer) was wearing a very nicely hand-knitted cardigan, but what caught the eye of us knitters, was the very large buttons (crochet

covered) but very small buttonholes. Intrigued, we asked her about them (machine knitters are known for their knitting curiosity!) and she turned back the button band to show her secret. Each large button was secured by a small button on the other side of the button band. See figure 1.

These small buttons then went through the tiny buttonholes in the buttonhole band.

This was easily transcribed to the knitting machine. I worked the bands in an every-needle-rib – this is OK for just the small number of needles you will be using even if you are using four-ply.

Here is an example, although you, of course, can change the number of needles used to alter the width of the band as required.

All needles are counted from the left.

the next buttonhole.

Japanese: Cast on over about 13 needles on the main bed and 12 needles on the ribber bed. Cast on and knit about four rows. To Make a Buttonhole: Transfer main bed stitch seven to ribber bed stitch seven. Transfer ribber bed stitch six to main bed stitch six, leaving empty needles in WP. Knit to the next buttonhole.

Sewing on Buttons

Sew on the first button to correspond with the first buttonhole. Sew the big button one side of the band, catching the little button on the other side. It's a bit tricky at first, but you will soon get the hang of it. It helps to wind the cotton thread round and round the little button to finish off, which will make a little shank.

Tip: Instead of using cotton, use very fine elastic (that is, knitting-in elastic) double, which makes it easier to do the buttons up. If you do not have matching elastic, sew with whatever colour you have, then on completion, sew over the large button only (not going through to the small one) with the colour of cotton required.

When you want to close the cardigan in wear, just push the little buttons through the little buttonholes.

TO MAKE THE BUTTONHOLE

Duomatics: Cast on over about 11 needles on the front bed and 11 needles on the back bed (Passap/Pfaff rule). Transfer back bed stitch six to front bed needle six. Transfer front bed stitch five to back bed needle five, leaving the empty needles in WP. Knit to

FIGURE 1



PICTURE KNITTING

THE THREE BEARS

It is some time since I did a teddy bear design for you and judging by the letters you send, teddies are all-time favourites. With spring just around the corner, I decided the three bears could come out of hibernation and take a brisk walk in the sunshine. There is no sign of Goldilocks (I didn't want to spoil their fun!).

Wendy Phillips



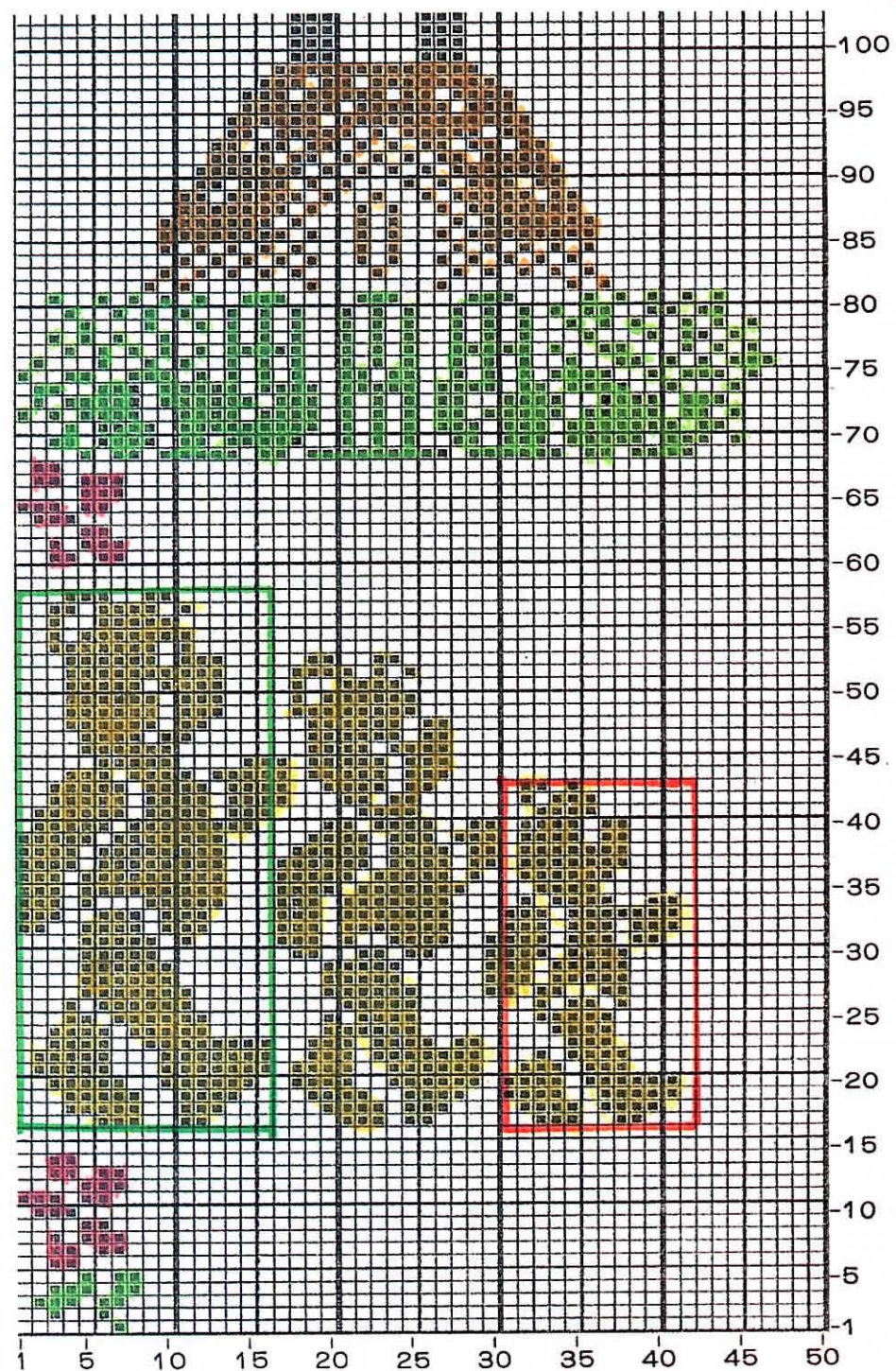


The first sample shows the bears with their cottage in the background. For this picture use the colours shown on the graph. Use a pale yellow background to give a warm sunny effect. I decided not to knit the cottage directly above the bears, as shown on the graph, but programmed it to appear as if the bears were walking towards it. On very small garments ensure you have enough rows to complete the cottage before neck shaping begins.

For my second sample I have programmed father bear and baby bear and knitted them in rows. Baby has been reversed so that he walks in the opposite direction. The flower has been used to conceal the hard line where the background changes colour from blue to red.

There are no bears at all in my third sample. I have programmed the small flower pattern and knitted it repeatedly, changing the background colour every 14 rows. (Colour changes through centre of flower head.) A different colour has been used for each row of flowers, the green of the leaves remains the same throughout.

I hope you enjoy knitting the three bears.



SILVER SCENE

MYLAR SHEETS

Mrs Pat Morris of Norwich has written asking about programming a design by Wendy Phillips into her Design Controller (PE1). The Design Controller is used with the modular electronics, 830, 840, 860, 890 and the earlier 580. However, I shall also be writing about knitting this design directly from the mylar sheet as well; so this article applies to *all* electronic machines including the earlier 500, 550 and 560.

Liz Norton

The Wendy Phillips' design in question, appeared in the May 1993 issue, with suggestions for several variations of the pattern. The mylar sheet was drawn as in Figure 1. The pattern can be used as drawn, using the basic programme to knit a zig-zag pattern (Figure 2). It can also be reflected, that is knitted from bottom to top then top to bottom to give a diamond pattern (Figure 3). It was programming the pattern into her Design Controller, to reflect automatically, that was causing problems for Mrs Morris.

Let's start by looking at how you instruct the mylar sheet to move. On the mylar sheet the instruction columns, that is the four columns immediately to the right of the grid (Figure 4a), are the ones which are marked to tell the mylar sheet how to move during knitting.

A mark in the first column reading from the left tells the mylar sheet to move down-

wards one row at a time. A mark in the second column tells the mylar sheet to move upwards one row at a time. The third column overrides the one-row-at-a-time component of columns one and two and tells the mylar sheet to move rapidly until it comes to the mark in the fourth column telling it to stop. The direction the mylar sheet moves in while moving rapidly is determined by which of columns one and two is marked at the same time as column three.

Most patterns are designed to be knitted from the first row (or bottom) of the design to the last row (or top) of the design, repeatedly. To instruct the mylar sheet to move in the appropriate way (Figure 4b) there is a mark in column one, level with row one of the pattern, telling the mylar sheet to move downwards one row at a time, a mark in columns two and three at the end of the design telling the mylar sheet

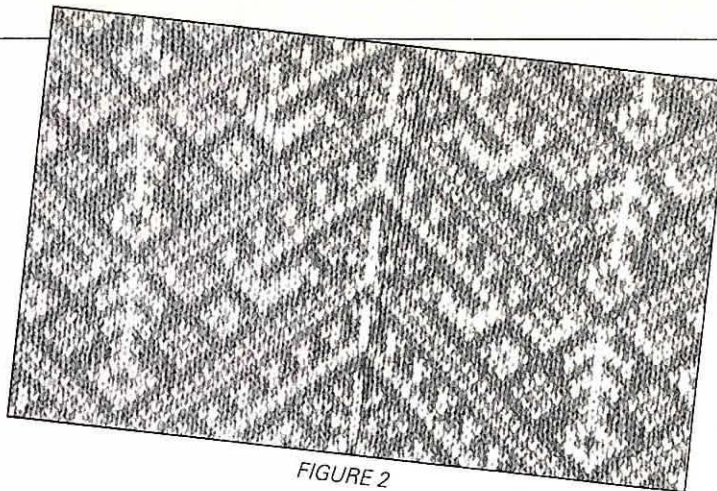


FIGURE 2

to move upwards quickly and a mark in column four at the start of the design so that the mylar sheet stops shooting upwards when it gets back to the beginning of the pattern. If you don't remember this last mark, the mylar sheet will keep moving upwards until it is right out of the reader!

When you reflect a pattern, to knit one repeat of the pattern plus reflection, you knit from the bottom to the top of the design and then from the top to the bottom, or, alternatively, from top to bottom to top. Whichever option you choose, the mylar sheet is marked in the same way. The mylar sheet must move downwards one row at a time as you knit from the first to the last row of the pattern and then upwards one row at a time as you knit from the last to the first row. The instruction column is marked in column one at the beginning of the pattern and in column two at the end of the pattern (Figure 4c). Columns three and four remain unmarked. You can start knitting at row one in the usual way, or at the last row.

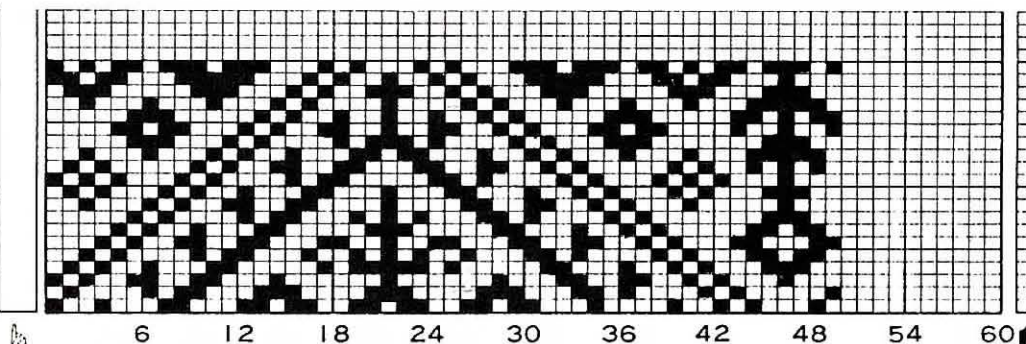
When the mylar sheet is marked like this, the first and last rows of the pattern are not repeated. Looking at the photograph of the design in the May issue, I noticed that Wendy did repeat the first and last row. The pattern is 20 rows long. As you knit row 20

of the pattern, you should see the mylar sheet change direction; it will move up one row instead of down. To repeat row 20, stop knitting. Turn the inspection light on. The mylar sheet should show the last-but-one row of the pattern (row 19). Turn the mylar sheet on one row, to row 20. Turn off the inspection light and carry on knitting. You must use the inspection light while carrying out this manoeuvre. When the inspection light is turned off, the mylar sheet moves into the machine and row 20 is scanned. If you don't use the inspection light, but simply wind back the mylar sheet one row, the row you have turned back to (row 20) will not be scanned. Instead of row 20 of the pattern being repeated, row 19 will be repeated. (When you first knitted row 20 of the pattern, the mylar sheet moved on to row 19 and was scanned. If you return the mylar sheet to row 20 without scanning it, row 19 is in the memory and is knitted on the next row. As you knit that row, the mylar sheet moved on to row 19, is scanned and row 19 is knitted again on the following row.)

I know this sounds very complicated, but it isn't really, once you've fully understood what the inspection light does and when the pattern is scanned. The use of the inspection light and noting when the machine is scanning the pattern needs to become second nature to you. You will then avoid a lot of errors as you knit. Try knitting the pattern as a reflection, repeating the last row once correctly and once incorrectly. Watch the movement of the mylar sheet, listen for the scanning noise and look at the result on your knitting.

When you get back to the beginning of the pattern, you can repeat row one of the pattern in the same way. As you

FIGURE 1



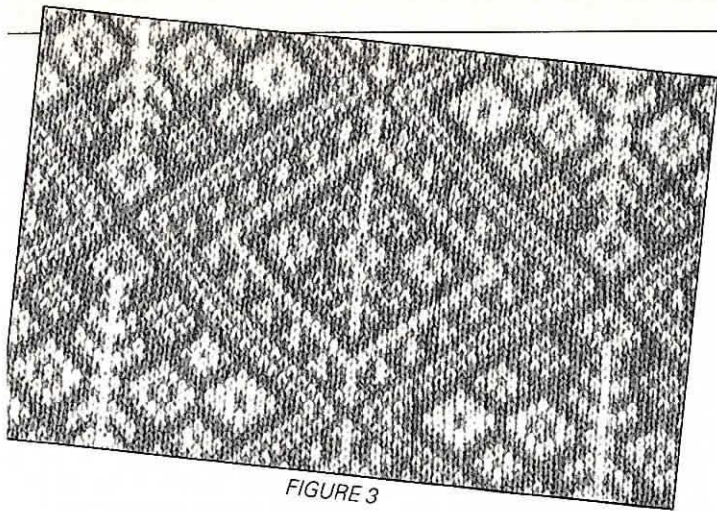


FIGURE 3

knit row one, the mylar sheet moves on to row two; turn on the inspection light, roll the mylar sheet back to row one, turn off the inspection light and continue knitting.

Now knit the pattern as a reflection, but without repeating the first and last rows. As you do this, watch the direc-

tion lights on the control panel. (These are two lights, one labelled ↓ and the other ↑, situated above the inspection light.) They tell you which direction the mylar sheet is moving in. (So on the first half of the pattern the ↓ is lit and during the second half the ↑.)

Mrs Morris said that she

INSTRUCTION COLUMNS ON THE MYLAR SHEET

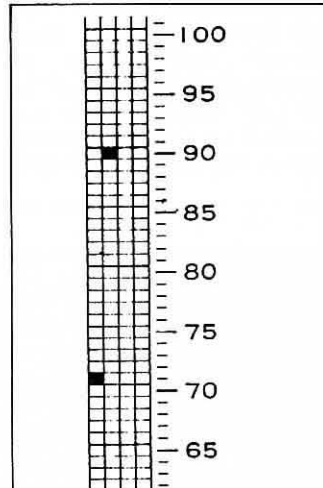
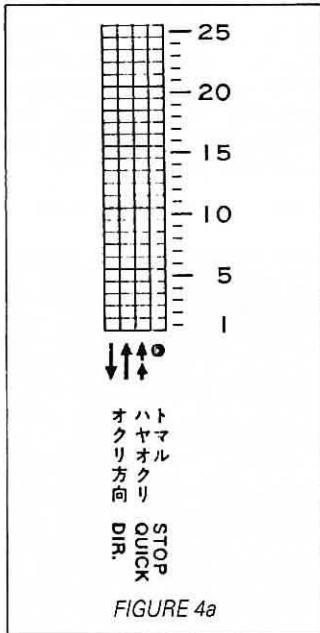


FIGURE 4c
Instruction columns marked to reflect the pattern. The sheet is read from first to last row, then last to first row of the pattern.

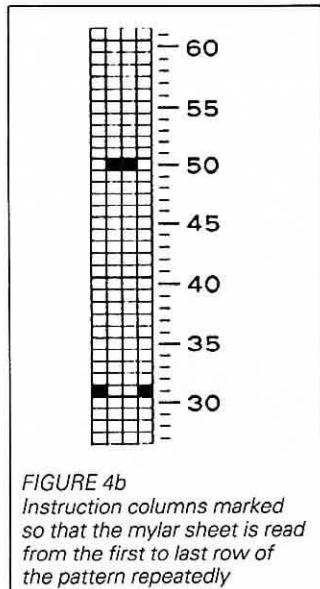


FIGURE 4b
Instruction columns marked so that the mylar sheet is read from the first to last row of the pattern repeatedly

was unable to get the mylar sheet to read into her Design Controller (PE1) as a reflection, even though the instruction column was marked for a reflection. This is so. When the pattern is read into the Design Controller, the instruction column becomes a memo column. It doesn't instruct the Design Controller how to move the pattern. Any marks in those columns will show on the Design Controller, as you knit, as a symbol. You can mark the column to indicate yarn changes, for example. By the way, the symbols only show when knitting with the row number displayed rather than the pattern. (To display the row number and symbols, key in Knit, =, =.)

The Design Controller has a built-in programme which moves the pattern on in the basic way from the first to the last row and then back to the first. However, you can override this basic programming by using the direction lights. Start by knitting from row one to 20 in the usual way. When the pattern has returned to row one (after knitting row 20) scroll back to row 20 or 19, depending on whether you want to repeat the last row or not. Change the direction light to ↑ and carry on knitting. After row one, since the direction light is still on ↑, the pattern will move on to row 20. Scroll to row one or two, depending on whether or not you're repeating row one, change the direction light to ↓ and continue knitting.

Notice there are no directions for the inspection light when using the Design Controller. You don't have to scan the pattern when scrolling the pattern in the Design Controller. The pattern is in the memory of the Design Controller and is there, ready to be knitted, when the row is indicated. The inspection light is used only to stop or start the

pattern moving on as you knit.

The above is what you might call the manual way of knitting a reflection when using the Design Controller. It is quick and easy, but you still run the risk of 'over-running' the row on which you change the direction light.

When knitting a garment using a reflected pattern (rather than just playing and seeing what a pattern looks like reflected) I programme the pattern in a reflected version into the Design Controller, using the programme to combine two patterns into one.

Using this programme, the first pattern (Pattern No.1) is read into the Design Controller and then saved on a memory card. The second pattern (Pattern No.2) is then read into the Design Controller. Pattern No.1 is loaded from the memory card, back into the Design Controller, to combine with pattern No.2. Normally, you load a pattern from the memory card using the programme LOAD PATTERN NO., =, =, = and the pattern being loaded erases any pattern already in the Design Controller. So, instead of the basic

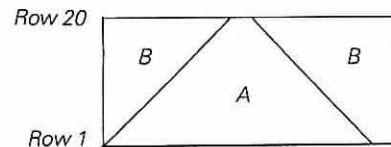


FIGURE 5a

PLAN OF PATTERN TO SHOW RELATIONSHIP OF THE DIAMONDS

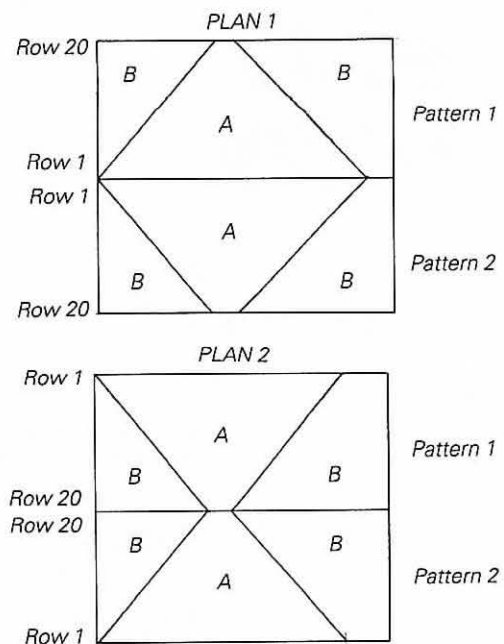


FIGURE 5b

PLANS FOR PROGRAMMING PATTERN INTO THE DESIGN CONTROLLER, USING THE PROGRAMME FOR COMBINING TWO PATTERNS

programme for loading a pattern, the programme is LOAD F2 PATTERN NO., =, =, =. The F2 in the sequence is telling the Design Controller to combine the two patterns.

The pattern loaded from the memory card always appears above the pattern already in the Design Controller.

When we use this programme to programme a reflected pattern, we are combining two versions of the same pattern. One version will be read in from bottom to top and the other from top to bottom.

When we consider Wendy's pattern, we have to decide whether to reverse pattern number one or pattern number two. That is, whether we will read pattern number one in from row 20 to row one and pattern number two from row one to row 20, or vice versa. Wendy's pattern consists of two sorts of diamonds. On the mylar sheet, one half of the diamond A (Figure 5a) is immediately obvious. Diamond B is less obvious. It actually doesn't matter whether we reverse pattern number one or two,

the pattern will still result in diamonds when knitted as a series of repeats. The two options are shown in Figure 5b. It is possibly easier to visualise Plan 1 than Plan 2. For Plan 1, it is pattern number two that is read in from row 20 to row one.

Again, you have to decide whether to repeat rows one and 20 or not. If you do repeat them, pattern number one is read in from row one to row 20; if not, from row two to row 19. After reading pattern number one into the Design Controller, save it on the memory card, making a note of the number allocated to it.

Then read pattern number two into the Design Controller. When you reach the instruction SET CARD, with the inspection light on, line up the mylar sheet on row 20.

Turn off the inspection light and change the direction light to ↑. Now key in = and the card will read upwards. Finally, load pattern one into the Design Controller from the memory card, remembering to key in LOAD F2 PATTERN NO., =, =, =. (Note that the pattern number on the

memory card will not be number one unless, of course, you are using a new memory card.)

When you programme KNIT, =, you should be able to scroll through the complete pattern, which will be 40 or 38 rows long, depending on whether you repeated rows one and 20 or not. You can now erase pattern number one from the memory card and save the complete pattern if you wish.

Finally, Mrs Morris wanted to know how to position the pattern so that one of the strong vertical lines in the centre of the diamonds came in the centre of the knitting. These lines are stitches 22 and 47 on the mylar sheet.

The N1 cam positions the pattern. Wherever the N1 cam is placed, stitch one of the pattern will appear on one side of it and stitch 50 on the other. If the N1 cam is placed between needles 23 and 22 at the left of the machine, then if stitch number one appears on needle 22 to the right of the N1 cam, stitch 22 of the pattern will be on needle number one at the left of the centre.

The number two light on the pattern panel decides whether it is stitch number one or stitch number 50 of the pattern that appears to the right of the N1 cam. On the modular electronics and the 580, when the number two left-hand light is on stitch number one is placed to the right of the N1 cam. On the 560 and earlier electronics, it is the number two right-hand light that must be on for stitch number one to appear to the right of the N1 cam.

For stitch number 47 to appear on needle number one to the left of centre, position the N1 cam between needles number 48 and 47 at the left, with the number two light as above.

My thanks to Wendy for allowing me to use her design for this article.

FOOTNOTE: The 'Ann Kite' Open Learning Video Course No.5 - 'Programming the Silver and Knitmaster electronics - Part B' contains a section on reflecting patterns, including when using the Design Controller; and there is a Special Offer on page 64.

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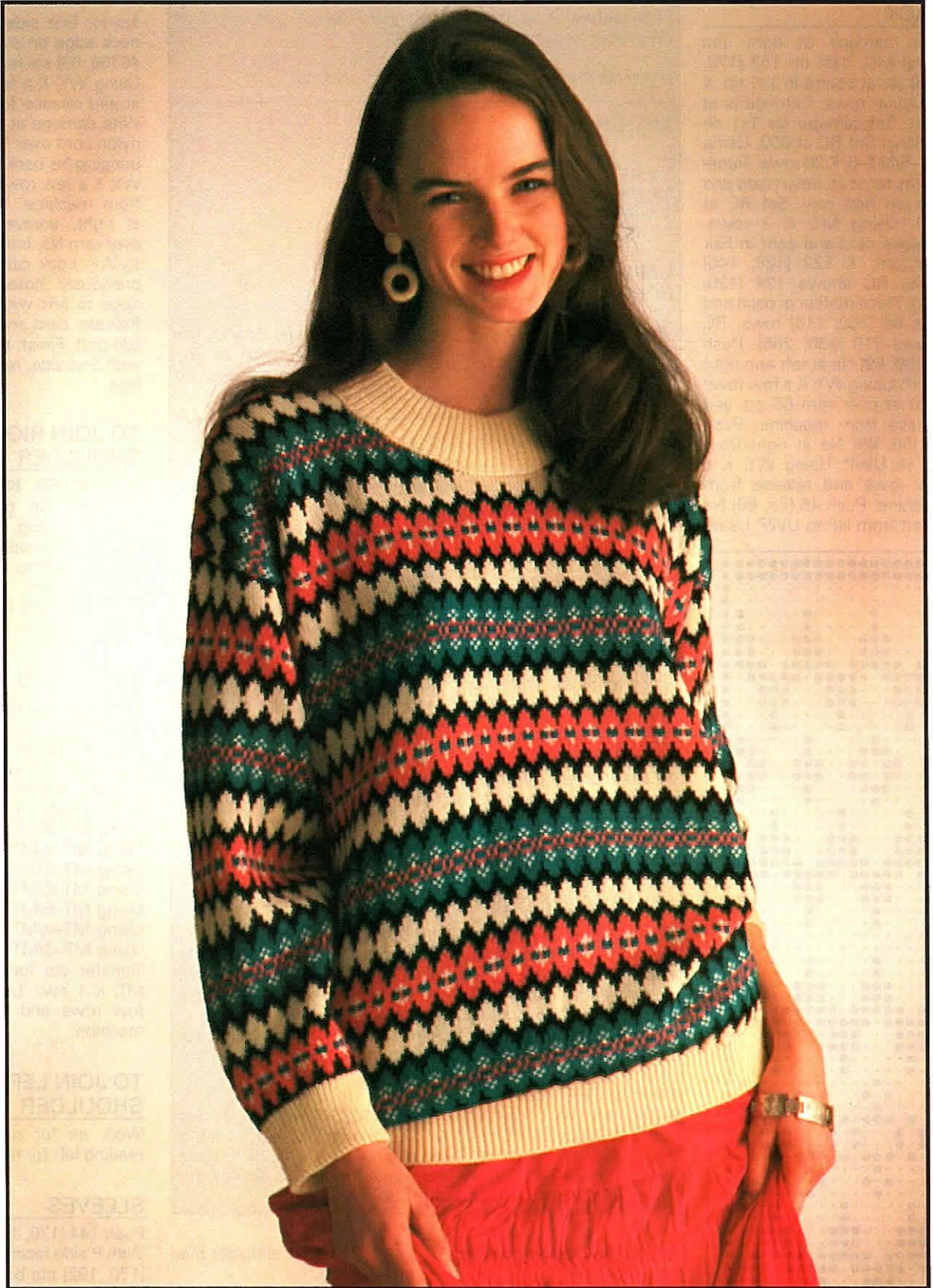
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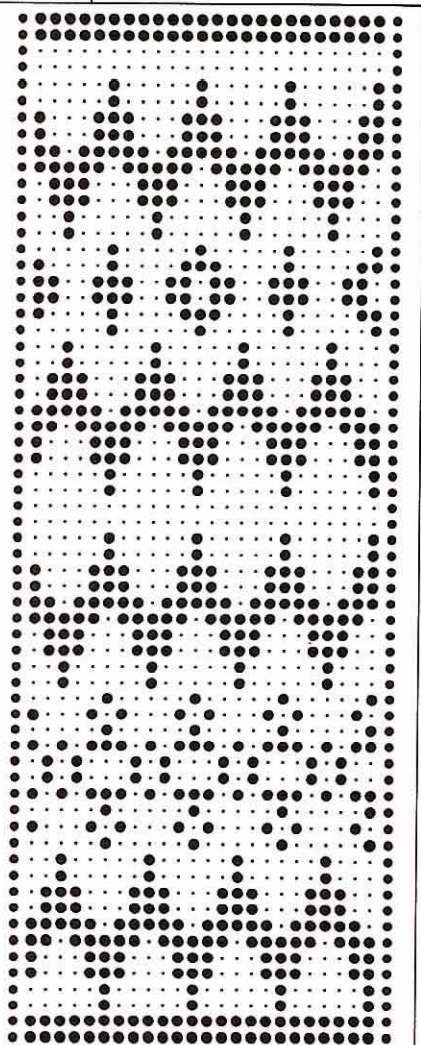
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Eileen Cashmore designs for Tru-MATCH

BACK

With carriage at right and using MC, cast on 152 [176, 198] sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. K 122 [128, 140] rows. RC shows 124 [130, 142]. Place marker at each end *. K 86 [100, 114] rows. RC shows 210 [230, 256]. Push 46 [58, 69] Ns at left and right to HP. Using WY, K a few rows in st st over rem 60 sts and release from machine. Push 46 [58, 69] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 46 [58, 69] Ns at left from HP to UWP. Using



PUNCHCARD CHART

A FOUR-COLOUR FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

B.S.K. Tru-Match. (Yarn Guide No. 11.)
1 x 400g cone in Aran (MC).
1 x 400g cone in Coal (A).
1 x 400g cone in Serpentine (B).
1 x 400g cone in Shrimp (C).

GARMENT WEIGHT

Finished garment in second size weighs 450g.

The fibre content of this yarn is 100% Courtele Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE. For special offer, see page 53.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 93 [108, 122] cm, 36½ [42½, 48] in.
Length to shoulder 60 [65.5, 72] cm, 23½ [26, 28½] in.
Sleeve seam 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern after washing and tumble drying (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 5 rows MC/A, 5 rows B/A, 3 rows B/MC, 4 rows B/C, 3 rows B/MC, 5 rows B/A, 5 rows MC/A, 2 rows MC only (st st), 5 rows MC/A, 5 rows C/A, 2 rows C/MC, 2 rows C/B, 2 rows C/MC, 5 rows C/A, 5 rows MC/A and 2 rows MC only (st st). These 60 rows form pattern.

WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 38 [52, 66] rows. 48 rows less have

been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 84 [96, 107] sts at left by hand, taking Ns down to NWP. Cont on rem

sts for first side. Dec 1 st at neck edge on every row until 46 [58, 69] sts rem. K 26 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 16 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

TO JOIN RIGHT SHOULDER

Push 46 [58, 69] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

Push 153 Ns to WP. With K side facing, pick up 153 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 8 rows. Using MT-4/MT-4, K 6 rows. Using MT-5/MT-5, K 4 rows. Using MT-6/MT-6, K 6 rows. Using MT-5/MT-5, K 4 rows. Using MT-4/MT-4, K 6 rows. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder, reading left for right.

SLEEVES

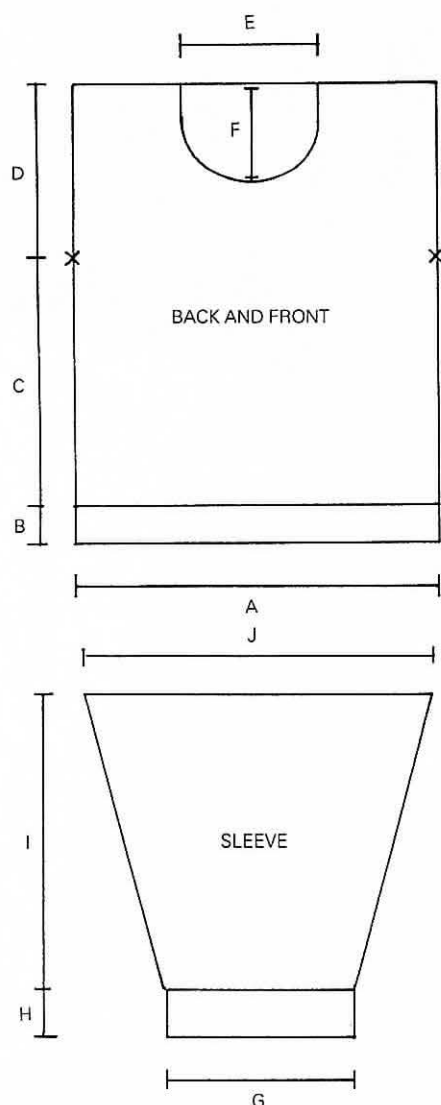
Push 144 [170, 192] Ns to WP. With P side facing, pick up 144 [170, 192] sts between markers and place on to Ns. Insert card and lock on 26th row. Take carriage across twice without knitting. Set RC at 000. Using MT and A, K 1 row.

Release card and cont in Fair Isle patt (starting with 26th row). K 9 [7, 1] rows. Shape sides by dec 1 st at each end of next and every foll 4th [4th, 3rd] row until 84 [140, 104] sts rem, then on every foll 4th [3rd, 3rd] row until 76 [88, 96] sts rem. K 6 [6, 5] rows. Cont in st st. K 1 row A. RC shows 150. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 27 rows.

Using MT+3/MT+1, K 1 row. Cast off with a latch tool.

MAKING UP

Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Wash and tumble dry.



- A = 47.5 [55, 61.5] cm
- B = 5 cm
- C = 32.5 [34, 37] cm
- D = 22.5 [26.5, 30] cm
- E = 18.5 cm
- F = 12.5 cm
- G = 23.5 [27.5, 30] cm
- H = 6 cm
- I = 39 cm
- J = 45 [53, 60] cm

B TERRIFIC TEXTURE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

B.S.K. Tru-Match. (Yarn Guide No. 11.)
2 x 400g cones in Navy (MY).

GARMENT WEIGHT

Finished garment in second size weighs 450g.

The fibre content of this yarn is 100% Courtelle Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE. For special offer, see page 53.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 93 [108, 124] cm, 36 1/2 [42 1/2, 49] in.
Length to shoulder 59.5 [66, 72] cm, 23 1/2 [26, 28 1/2] in.
Sleeve seam 46.5 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 52 rows to 10 cm, 4 in measured over garter stitch pattern after washing and tumble drying (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used Brother basic card 11 for this pattern and reproduce it courtesy of Jones+Brother.

For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

BACK

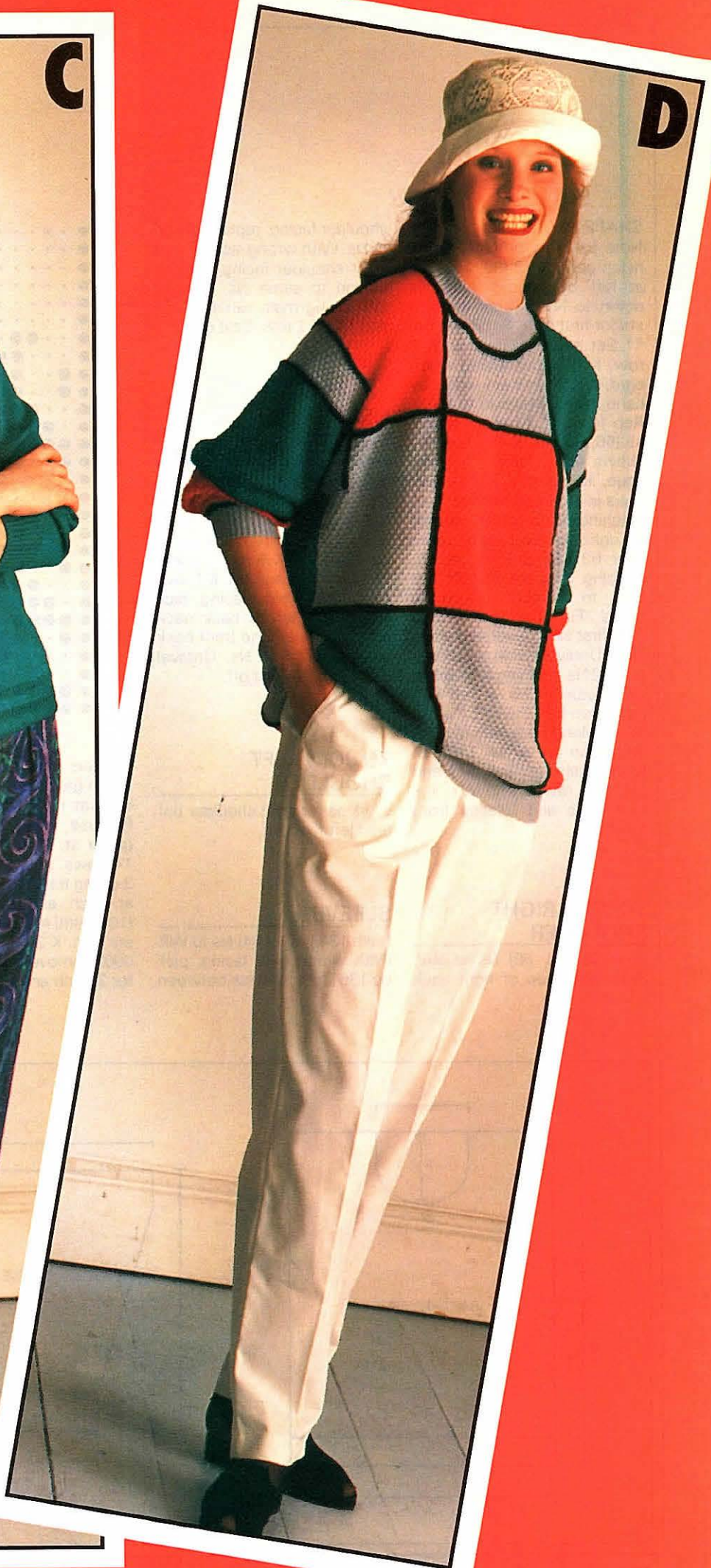
With garter carriage at right and using MY, cast on 142 [164, 188] sts at centre by hand. Insert card for 3x3 rib and lock. Set RC at 030. Using MT-4, cont in garter st. K 30 rows. RC shows 000. Remove card. Insert garter patt card and lock on first row. Set RC at 167 [180, 191]. Release card and cont in garter st. Using MT, K 167 [180, 191] rows. RC shows 000. Place marker at each end *. Set RC at 117 [138, 159]. K 117 [138, 159]

rows. RC shows 000. Remove card. Place marker between sts 26 and 27 at left and right of centre 0. Using main carriage, MT and WY, K a few rows in st st and release from machine.

FRONT

Work as for back to *. Set RC at 51 [72, 93]. K 51 [72, 93] rows. RC shows 000. 66 rows less have been worked to shoulder than on back.





SHAPE NECK

Note patt row on card. Using nylon cord, K 79 [90, 102] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Set RC at 66. ** Set garter carriage to K 1 row. K the row. Using nylon cord, K 1 st at neck edge by hand, taking N down to NWP. Rep from ** 17 more times. 45 [56, 68] sts. K 48 rows. RC shows 000. Using main carriage, MT and WY, K a few rows in st st and release from machine. With garter carriage at right, unravel nylon cord over 63 [74, 86] Ns at left, bringing Ns back to WP. Set card to number previously noted. Finish to correspond with first side, reversing shapings. Unravel nylon cord over rem 52 Ns, bringing Ns back to WP. Push 30 Ns at left and right from NWP to WP. Pick up 30 sts along each side of neck and place on to Ns. 112 sts. Using main carriage, MT and MY, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 45 [56, 68] Ns to WP. With right side of right back

shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using main carriage, MT and MY, K 1 row. Cast off.

NECKBAND

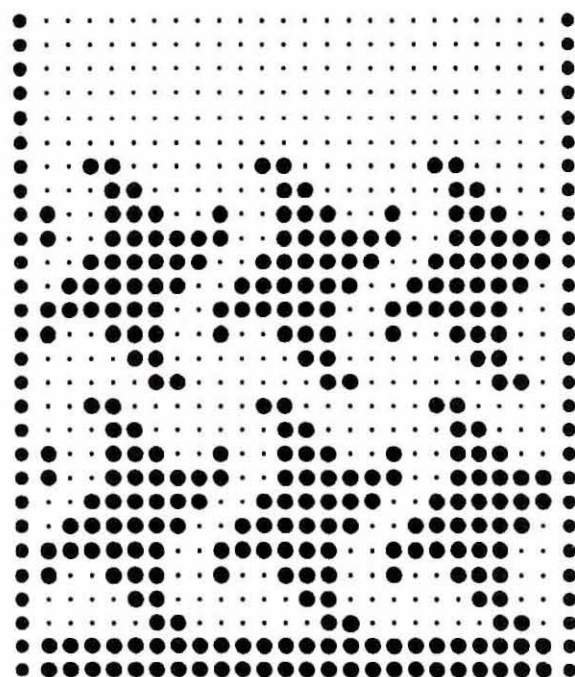
With garter carriage at right and using MY, cast on 164 sts by hand. Insert card for 3x3 rib and lock. Set RC at 24. Using MT-4, cont in garter st. K 10 rows. Using MT-3, K 8 rows. Using MT-2, K 6 rows. Using main carriage and MT, K 1 row. With wrong side facing, pick up 52 sts across back neck and 112 sts around front neck and place on to Ns. Unravel WY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

Push 136 [160, 184] Ns to WP. With wrong side facing, pick up 136 [160, 184] sts between



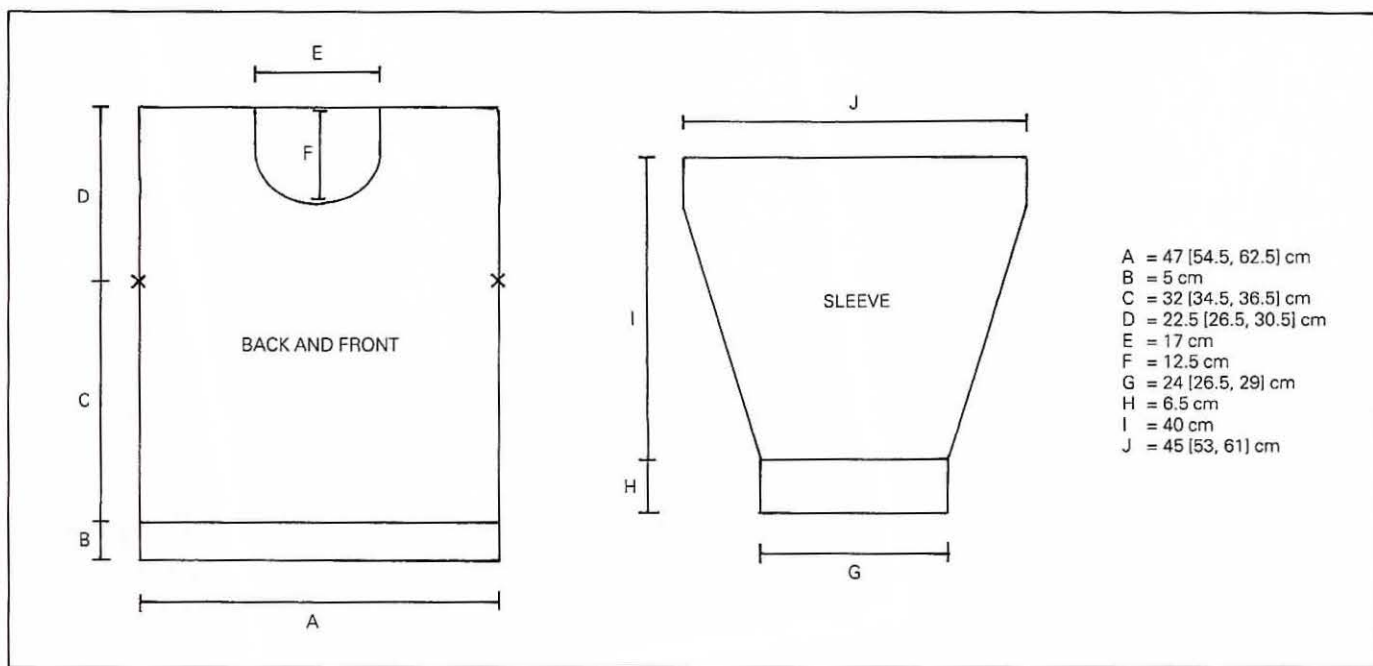
PUNCHCARD CHART

markers and place on to Ns. Insert garter patt card and lock on first row. Set RC at 208. Release card and cont in garter st. Using MT, K 14 [6, 14] rows. Shape sides using a 3-prong transfer tool, dec 2 sts at each end of every 12th [10th, 8th] row until 72 [80, 88] sts rem. K 2 rows. RC shows 000. Remove card. Insert card for 3x3 rib and lock. Set RC at

030. Using MT-3, cont in garter st. K 30 rows. RC shows 000. Using main carriage and MT+5, K 1 row. Cast off with a latch tool.

MAKING UP

Join side, sleeve and neckband seams. Wash and tumble dry.



C DELICATE DETAIL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

B.S.K. Tru-Match. (Yarn Guide No. 11.)

1 x 400g cone in Serpentine (MY).

GARMENT WEIGHT

Finished garment in first size weighs 350g.

The fibre content of this yarn is 100% Courteille Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE. For special offer, see page 53.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 108 [118, 126] cm, 42 1/2 [46 1/2, 49 1/2] in.

Length to back neck 64 [67.5, 70.5] cm, 25 1/2 [26 1/2, 28] in.

Sleeve seam 38 cm, 15 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch after washing and tumble drying (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BROTHER MACHINE - SLIDE LEVER ON 1.

To dec 4 sts - Use 7-prong transfer tool set to 6.

To dec 3 sts - Use 7-prong transfer tool set to 5.

To dec 2 sts - Use 7-prong transfer tool set to 4.

Dec 4 sts by removing 6 edge sts, push 4 empty edge Ns back to NWP.

Replace 6 sts on to 6 edge Ns (i.e., 1 st on to each of first 2 empty Ns and 1 st on to each of next 4 Ns).

Dec 3 sts by removing 5 edge sts, push 3 empty edge Ns back to NWP.

Replace 5 sts on to 5 edge Ns (i.e., 1 st on to each of first 2 empty Ns and 1 st on to each of next 3 Ns).

Dec 2 sts by removing 4 edge sts, push 2 empty edge Ns back to NWP.

Replace 4 sts on to 4 edge Ns (i.e., 1 st on to each of first 2 empty Ns and 1 st on to each of next 2 Ns).

1st AND 2nd SIZES

Dec 2 sts (see Notes) at raglan edge. K 2 rows.

ALL SIZES

Transfer 2nd and 3rd sts on to 4th and 5th Ns, move edge st 1 N in. K 2 rows. 3 sts. Transfer sts to centre N. Fasten off.

With carriage at left, push 51 [51, 49] Ns at left from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 62 Ns from HP to UWP. Push 17 Ns at left and right from NWP to WP. Pick up sts along side of neck and place on to empty Ns. 96 sts.

BACK

Racking/swing indicator at 0. With carriage at right, push 150 [166, 178] Ns on each bed at centre to WP for full needle rib/double rib. Using MT-7/MT-7 and MY, cast on. Using MT-6/MT-6, K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Transfer every alt st on main bed on to corresponding N on ribber. Push empty Ns to NWP. Set RC at 000. Using MT-4/MT-4, K 2 rows. * Rack once to right, K 1 row *. (Racking/swing indicator shows 1.) Rep from * to * 9 more times. (Racking/swing indicator shows 10.) K 4 rows. ** Rack once to left, K 1 row **. Rep from ** to ** 9 more times. (Racking/swing indicator shows 0.) K 4 rows. RC shows 30. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 10th row until there are 170 [186, 198] sts. K 59 rows. RC shows 150.

SHAPE RAGLAN ARMHOLES

Cast off 4 sts at beg of next 2 rows ***. * K 8 rows. Dec 4 sts (see Notes) at each end. Rep from * until 66 [66, 62] sts rem.

1st AND 2nd SIZES

K 2 rows. Dec 2 sts (see Notes) at each end. K 2 rows.

ALL SIZES

62 sts. Using WY, K a few rows and release from machine.

FRONT

Work as for back to ***. * K 8 rows. Dec 4 sts (see Notes) at each end. Rep from * until 122 [122, 118] sts rem. K 6 [6, 2] rows.

SHAPE NECK

Push 71 [71, 69] Ns at left to HP and cont on rem sts for first side. Push 1 N at neck edge to HP on next 21 rows and, AT THE SAME TIME, cont to dec 4 sts at raglan edge on every 8th row from previous dec until 10 [10, 8] sts rem. K 8 rows. Dec 3 sts (see Notes) at raglan edge. K 8 [8, 6] rows.

Using MT, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MY, cast on 74 [78, 82] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 5th [4th, 4th] row until there are 124 [140, 152] sts. K 19 [19, 3] rows. RC shows 140.

SHAPE RAGLAN TOP

Cast off 4 sts at beg of next 2 rows. * K 8 rows. Dec 4 sts (see Notes) at each end. Rep from * until 20 [20, 16] sts rem.

1st AND 2nd SIZES

K 2 rows. Dec 2 sts (see Notes) at each end. K 2 rows.

ALL SIZES

16 sts. Using WY, K a few rows and release from machine.

NECKBAND

Join raglan seams, leaving right back raglan open. Rack/swing indicator at 5. With carriage at right and using MY, cast on 190 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 8 rows. Push empty Ns on main bed to WP. Set half pitch lever to H. Using MT-4/MT-4, K 4 tubular rows. Set carriage for full needle rib/double rib knitting. K 2 rows. * Rack once to right, K 1 row. Rep from * 4 more times. K 2 rows. ** Rack once to left, K 1 row. Rep from ** 4 more times. K 2 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. Unravel WY. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully.



4 PLY



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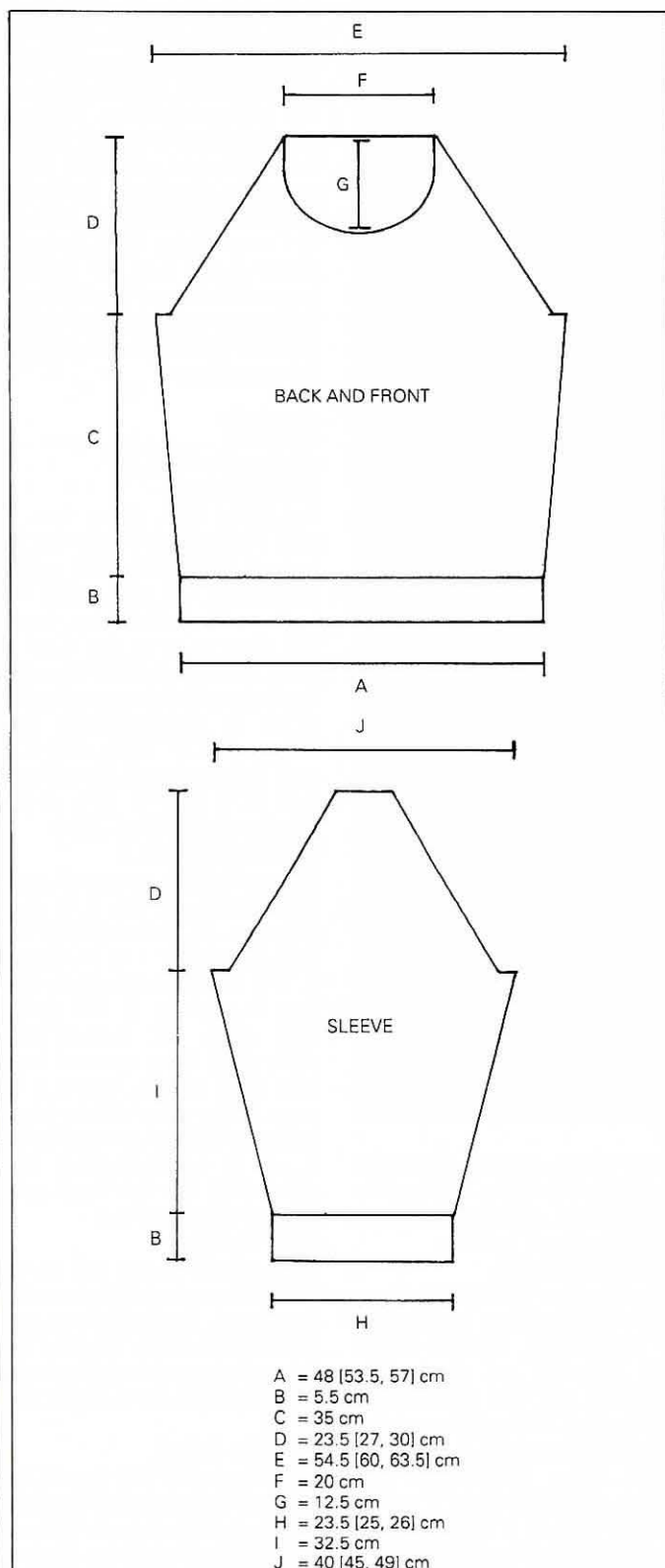


following instructions on cone band.

MAKING UP

Join right back raglan, neck-

band, side and sleeve seams, over-lapping neckband and welts and slip stitching to match rib. Wash and tumble dry.



MONEY- SAVING BIRTHDAY OFFER

Our 'Matchmaker' sweaters have been designed by Eileen Cashmore for TruMATCH, the incredible Courtelle acrylic yarn which always matches. Shades are identical from dye-lot to dye-lot and store to store so, if you don't use up all the yarn you buy now, you can match it with another cone – even next year – even if you have moved from Land's End to John O'Groats.

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Fill in this coupon (or copy on plain paper) and hand it to your TruMATCH stockist when you buy 400g cones of TruMATCH 4-ply Courtelle acrylic. This coupon entitles you to 50p off each cone to a maximum of four cones (£2.00 total discount).

Machine Knitting Monthly reader:

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Postcode: Tel:

Has purchased cones of TruMATCH 4-ply at a discount of 50p per cone (maximum discount £2).

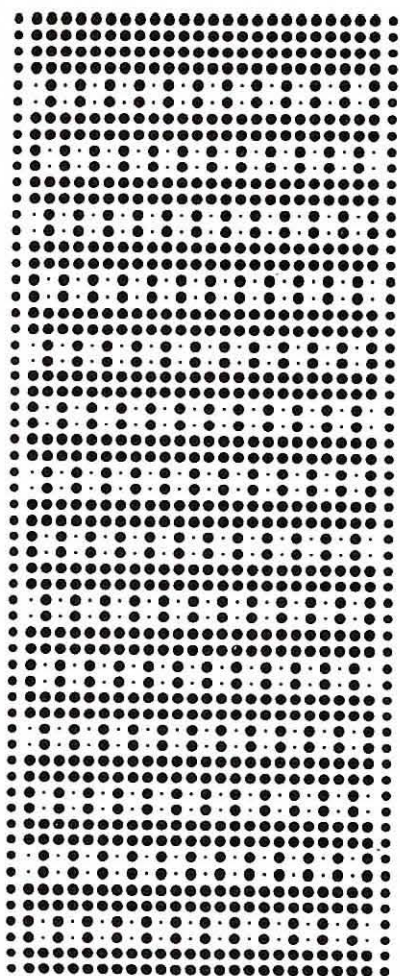
Retailer's name:

BACK

With carriage at right and using MC, cast on 120 [138, 156] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Using MT and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Push 40 [46, 52] Ns at right to HP. Using WY, K a few rows over rem 80 [92, 104] Ns and release from machine. With carriage at right and using a transfer tool, push Ns at right from HP to WP *.

RIGHT PANEL

Set RC at 000. Using MC, K 1 row. Release card and cont in tuck st. K 133 [145, 157] rows. RC shows 134 [146, 158]. ** Lock card on first row. Lock RC. Cont in st st and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Release RC **. Using B, K 1 row. Release card and cont in



PUNCHCARD CHART

D PIN-TUCKED PATCHWORK

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

B.S.K. Tru-Match. (Yarn Guide No. 11.)

1 x 400g cone in Porcelain (MC).

1 x 400g cone in Serpentine (A).

1 x 400g cone in Shrimp (B).

1 x 400g cone in Coal (C).

GARMENT WEIGHT

Finished garment in second size weighs 550g.

The fibre content of this yarn is 100% Courtele Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE. For special offer, see page 53.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in. Actual size 102 [118, 133] cm, 40 [46 1/2, 52 1/2] in. Length to shoulder 62.5 [67.5, 72.5] cm, 24 1/2 [26 1/2, 28 1/2] in. Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 70 rows to 10 cm, 4 in measured over tuck stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

tuck st. K 91 [97, 103] rows. RC shows 226 [244, 262].

SHAPE ARMHOLE

Cast off 12 sts at beg of next row. 28 [34, 40] sts. K 41 [47, 53] rows. RC shows 268 [292, 316]. Rep from ** to **. Using MC, K 1 row. Release card and cont in tuck st. K 131 [143, 155] rows. RC shows 400 [436, 472]. Lock card on first row. Using WY, K a few rows in st st and release from machine.

LEFT PANEL

Push centre 40 [46, 52] Ns to WP. With carriage at left and P

side facing, replace 40 [46, 52] sts at left on to Ns. Work as for right panel, reversing shapings and reading A for B.

CENTRE PANEL

Push centre 40 [46, 52] Ns to WP. With carriage at right and P side facing, replace centre 40 [46, 52] sts on to Ns. Unravel WY. Set RC at 000. Using B, K 1 row. Release card and cont in tuck st. K 133 [145, 157] rows. RC shows 134 [146, 158]. Rep from ** to **. Using MC, K 1 row. Release card and cont in tuck st. K 133 [145, 157] rows. RC shows

268 [292, 316]. Rep from ** to **. Using A, K 1 row. Release card and cont in tuck st. K 115 [127, 139] rows. RC shows 384 [420, 456].

SHAPE NECK

Note patt row on card. Push 25 [31, 37] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 14 rows. Push rem N to HP. With carriage at right and using a transfer tool, push 15 Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings. Push Ns from HP to UWP. Cont in st st. K 1 row. Using C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *.

RIGHT PANEL

Set RC at 000. Using A, K 1 row. Release card and cont in tuck st. K 133 [145, 157] rows. RC shows 134 [146, 158]. ** Lock card on first row. Lock RC. Cont in st st and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Release RC **. Using MC, K 1 row. Release card and cont in tuck st. K 91 [97, 103] rows. RC shows 226 [244, 262].

SHAPE ARMHOLE

Cast off 12 sts at beg of next row. 28 [34, 40] sts. K 41 [47, 53] rows. RC shows 268 [292, 316]. Rep from ** to **. Using B, K 1 row. Release card and cont in tuck st. K 131 [143, 155] rows. RC shows 400 [436, 472]. Lock card on first row. Cont in st st and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Using WY, K a few rows and release from machine.

LEFT PANEL

Push centre 40 [46, 52] Ns to WP. With carriage at left and P side facing, replace 40 [46, 52] sts at left on to Ns. Work as for right panel, reversing shapings and reading A for B and B for A.

CENTRE PANEL

Push centre 40 [46, 52] Ns to WP. With carriage at right and P side facing, replace centre 40 [46, 52] sts on to Ns. Unravel WY. Set RC at 000. Using

MC, K 1 row. Release card and cont in tuck st. K 133 [145, 157] rows. RC shows 134 [146, 158]. Rep from ** to **. Using B, K 1 row. Release card and cont in tuck st. K 133 [145, 157] rows. RC shows 268 [292, 316]. Rep from ** to **. Using MC, K 1 row. Release card and cont in tuck st. K 43 [55, 67] rows. RC shows 312 [348, 384].

SHAPE NECK

Note patt row on card. Using nylon cord, K 25 [31, 37] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and foll 13 alt rows. Fasten off rem st. With carriage at right, unravel nylon cord over Ns at left, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings. With carriage at right, unravel nylon cord over rem 10 [16, 22] Ns, bringing Ns back to WP. Push 21 Ns at left and right from NWP to WP. Pick up 21 sts along each side of neck and place on to Ns. 52 [58, 64] sts. Cont in st st and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Using WY, K a few rows and release from machine.

BACK AND FRONT VERTICAL PIN TUCKS (MAKE 4)

Push 168 [183, 198] Ns to WP. With P side facing, pick up 168 [183, 198] sts along inside edge of right/left panel and place on to Ns. Using MT and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Using WY, K a few rows and release from machine.

TO JOIN BACK PANELS

Push 168 [183, 198] Ns to WP. With K side facing, replace sts from last row of pin tuck on outer panel on to Ns *. With P side facing, pick up 168 [183, 198] sts along side edge of centre panel and place on to same Ns. Unravel WY. Using MT and C, K 1 row. Cast off loosely.

TO JOIN FRONT PANELS

Work as for back panels to *. With P side facing, pick up 143 [158, 173] sts along side edge of centre panel and place on to first 143 [158, 173] Ns. Unravel WY. Using MT and C, K 1 row. Cast off loosely.

TO JOIN LEFT SHOULDER

Push 40 [46, 52] Ns to WP. With K side of left back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts from last row of pin tuck on to same Ns. Unravel WY. Using MT and C, K 1 row. Cast off loosely.

NECKBAND

With carriage at right and using MC, cast on 138 [150, 162] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 10 rows. Using MT-6/MT-6, K 10 rows. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. With P side facing, pick up 138 [150, 162] sts around neck edge and place on to Ns. Unravel WY. Using MT-1, K 1 row. Using MT+2, K 3 rows. Cast off loosely.

TO JOIN RIGHT SHOULDER

Work as for left shoulder but read right for left.

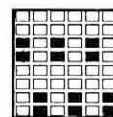
SLEEVES

Push 116 [126, 138] Ns to WP. With P side facing, pick up 116 [126, 138] sts along side edge of armhole and place on to Ns. Insert card and lock on first row. Using MT and C, K 8 rows. Make pin tuck by placing loops of first row worked in C on to corresponding Ns. Set RC at 000. Using MC, K 1 row. Release card and cont in tuck st. K 35 rows. * Lock card on first row. Lock RC. Cont in st st and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Release RC *. Using A, K 1 row. Release card and cont in tuck st. Shape sides by dec 1 st at each end of next and every foll 10th [10th, 9th] row until 88 [98, 106] sts rem. K 8 [8, 3] rows. RC shows 176. Rep from * to

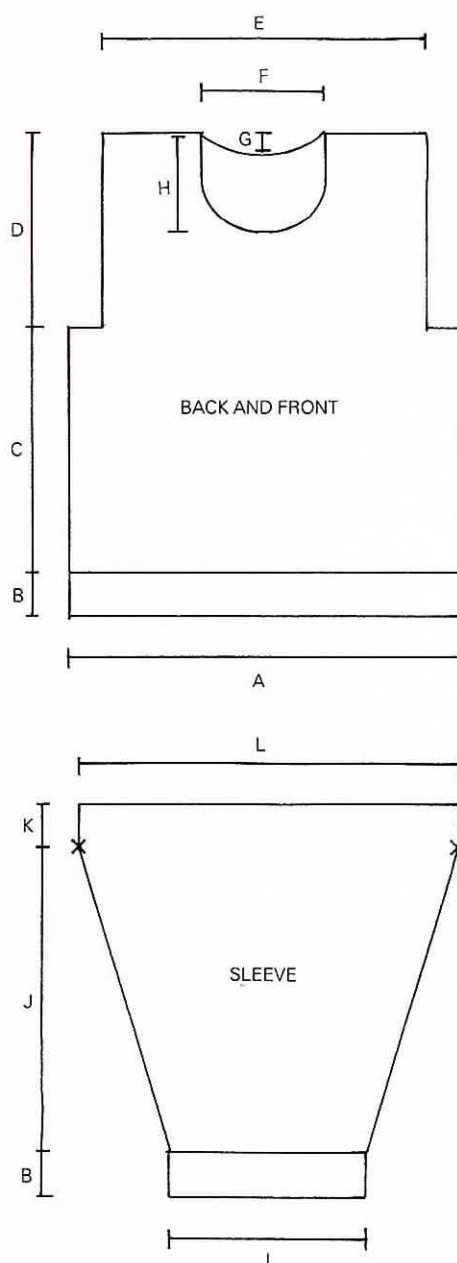
*. Using B, K 1 row. Release card and cont in tuck st. Dec 1 st at each end of next and every foll 10th [10th, 9th] row until 62 [70, 76] sts rem. K 18 [8, 12] rows. RC shows 316. cont in st st and C, K 8 rows. Make a pin tuck by placing loops of first row worked in C on to corresponding Ns. Transfer sts for 1x1 rib. Set RC at 000. Using MT-6/MT-6, K 30 rows. Using MT+2/MT, K 1 row. Transfer sts for st st. Cast off with a latch tool.

MAKING UP

Sew rows above pin tuck to cast off sts at armhole. Join side and sleeve seams. Mattress stitch neckband seam. Wash and tumble dry.



ELECTRONIC CHART



A = 52 [60, 67.5] cm	G = 2 cm
B = 5.5 cm	H = 12.5 cm
C = 32 [34.5, 37] cm	I = 26.5 [30, 33] cm
D = 25 [27.5, 30] cm	J = 40 cm
E = 41.5 [49.5, 57] cm	K = 5 cm
F = 17 [20, 22.5] cm	L = 50 [54.5, 60] cm

D



NOVEMBER PRIZEWINNERS

We are sure you would never accuse us of cheating but when it came to picking the 26 winners of the prizes in our November '93 competition, we had a roomful of witnesses to prove it was a fair draw.

The draw happened to coincide with a machine knitting workshop held at our offices so, with 26 prizes to allocate, we asked for help. Winning entries were drawn by our visitors, so if yours was not among them – don't blame us!

First 'out of the hat' was Mrs N. East of Bramhall, Cheshire. She had the correct answer JOIN THE FRAY and now will be able to do just that with the help of her prize – a super TOYOTA EX490 sewing machine.

Next came the weighty question of who wins the Woolley Weights and our friends chose 15 cards from the following readers: Mrs P. Blackwell, Halesowen, West Midlands; Mrs Botwright, Grays, Essex; Mrs M. Brown, Middleton, Manchester; Mrs M. Comerford, Duston, Northampton; Mrs B. M. Davis, Sutton Coldfield, West Midlands; Mrs J. Griffiths, Tenby, Dyfed; Mrs G. Jones, Halesowen, West Midlands; Mrs J. L. Jones, Brentwood, Essex; Mr M. J. Kirby, Basildon, Essex; Mrs M. Morris, Ilkeston, Derbyshire; Mrs M. Perkins, Clutton, Bristol; Mrs J. Smith, Eaton, Norwich; Mrs I. Stevenson, Bicester, Oxfordshire; J. G. Walker, Edinburgh; G. Wilkin, Colchester, Essex.

Finally, ten further entries were drawn to find the winners of a year's free subscription to Machine Knitting Monthly. These were: Miss E. K. Allanson, Frome, Somerset; Mrs C. R. Brice, Normanton, West Yorkshire; Mrs S. Brindle, Maldon, Essex; Mrs D. Connor, Dukinfield, Cheshire; Mrs M. B. Earlam, Anglesey, Gwynedd; Ms B. J. Gardner, Pencaitland, East Lothian; Mrs J. Hunt, Horley, Surrey; Mrs K. Russell, Liverpool; Mrs C. Voller, Marlow, Buckinghamshire; Mrs W. N. Ward, Maidenhead, Berkshire.

Congratulations to all the winners and our thanks, once again, to the visiting knitters who gave up part of their lunch break to help us with the draw.

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A group of companies and individuals, well known for their products and frequent exhibitors at other events, have banded together to create a new concept for knitters and sewers. We hope that this weekend will be the first of many similar events throughout the country. We hope to offer an informal and relaxed weekend with ample opportunity to look and to buy.

EXHIBITORS INCLUDE:

A K YARNS – specialist fibres – cashmere, cotton, lambswool etc.

BSK – knitting machines, accessories, spares, books & yarn.

CARL BOYD – designer patterns – leaflet & disc + knitting kits.

BUTTON LADY – knitting needles, twin pins, sewing-up needles + buttons

FASHION MAGIC – fabric paints, beads, glitter, foil transfers to decorate garments.

MOHAIR – hand knitting mohair.

MACHINE KNITTING MONTHLY – latest designs, tuition & information.

RIVERSIDE SPINNING – coned yarns, acrylic, fancies, repeatable & job lots.

RIDGEWAY YARNS – industrial yarns, repeatable & job lots – plain & fancies.

PRESSING MATTERS – Erika Thompson demonstrates techniques of pressing & finishing.

SINGER – sewing machines, haberdashery, cross stitch & embroidery products.

STAFFORDSHIRE YARNS – the local wholesaler of hand knitting yarns – DK, Aran, Chunky, Acrylic/Wool/Crepe.

SYLVIA CLARKE – wide range of popular designs.

VICTOR MANUFACTURING – sheeting & curtaining fabrics at bargain prices – Coloroll, Dorma & many more.

WOOLLY SOFTWARE – computer aided design & magnetic weights.

DS



CABLES ARE FUN – PART 1

Have you ever tried cables? They are not difficult and the variety of effects which can be achieved is amazing. In this issue, Diane explains how to cable the easy way.

Diane Bennett

Look back through the really old pattern books and leaflets and you notice that cables were a very popular form of decoration on knitwear. I can remember my mother knitting several cables jumpers, particularly for the male members of the family, on her Passap M201, which had no automatic patterning. Later, however, came the development of button, punchcard and more recently, electronic patterning. Knitters who could automatically knit such an amazing range of stitches would surely not be interested in hand tooling?

Of course, it is wonderful to be able to knit yards of patterned fabric with such ease – but every once in a while, it is also a delight to be in total control. Cables are easy – and it is even possible to correct mistakes without unravelling the garment piece!

MAKING IT EASY

Always remember that cables are bolder when knitted with thicker yarn than with finer yarn. Knitting on a standard gauge machine, four-ply or fine double knit will usually give the best results.

Natural fibres, especially wool and cotton, are ideal for textured fabrics of all types and cables are no exception. However, acrylic and acrylic/wool mixes can also be used.

Most cables are knitted with a needle in non-working position forming a ladder up each

side of the cable. Although this is not essential, it makes crossing the cables easier because a little extra yarn can be pulled from the ladder on each side. When knitting cables for the first time, put the needles each side of the cable into non-working position and turn the tension up slightly – just one or two dots will make the cables easier.

Where can you find a cable pattern? There are plenty available, but do you really need one? Just use a stocking stitch pattern and add the cables. For a simple first project, put a cable up each side of the front or a set-in sleeve jumper, making sure that the cable is placed so that it finishes in the centre of the shoulder seam. Two cables will not make a significant difference to the width, so the same number of stitches can be cast on. For garments with a larger number of cables, cast on one extra needle at each side for each cable to be knitted.

TRY A SAMPLE – OR JUMPER

No – planning a cable jumper is not very difficult. Make a tension square in stocking stitch, measure it, check the position of the cables and you are ready to start. However, you may prefer to knit a sample, as shown in Figure 1, to practise the cables if you have never knitted any before.

For this sample, cast on 30 needles each side of 0. The

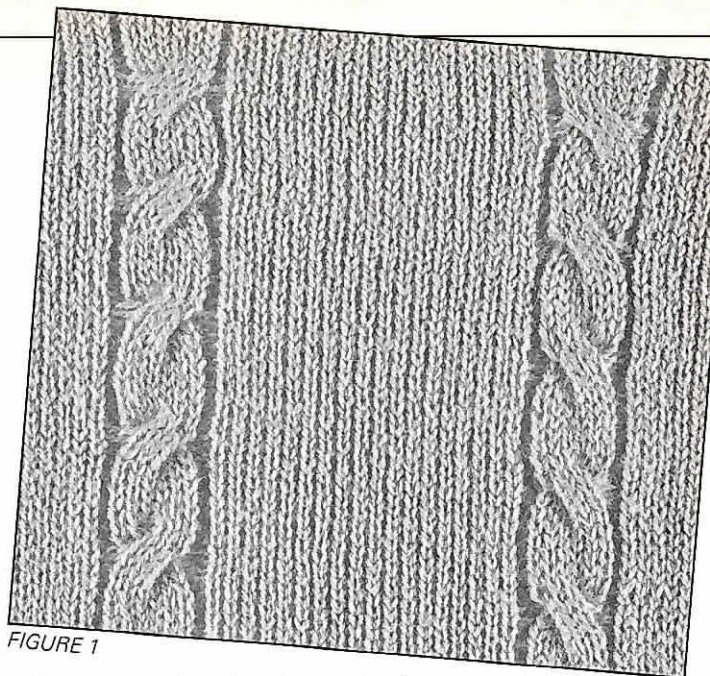


FIGURE 1

cables are to be placed on needles 11 to 16 each side of 0 – on a jumper they would be further apart, but this avoids wasting too much yarn. Knit a few rows, to represent the welt, then transfer the stitches from needles 10 and 17 each side of 0 on to the next needle. Push the empty needles into non-working position – and check occasionally while knitting the sample that you have not accidentally pushed one of them back into working position.

Set the row counter to 000 – it is very important to do this, because if you lose count while knitting the cable, you will be able to glance at the row counter and see what to do.

Don't try to transfer the stitches and cable as well on the first row. Knit half the depth of the cable before making the first cable – it is not only easier, but also looks better. For ease, try to knit cables which are either five or ten rows apart – this makes it very easy to keep track of where you are with the help of the row counter.

For this simple sample, the cables are ten rows apart, so the first cross should be on row five. After that, cable each time the row counter has a five at the end – that makes it very easy. When knitting more cables, every five rows, make the cable when the row counter has a five or zero at the end.

CROSSING CABLES THE EASY WAY

How often have you watched an 'expert' demonstrating a technique and thought 'that looks easy, but it is never that easy when I try!'. Cables can

be that easy – just remember a few simple points.

1. THE CABLE WIDTH

When making a cable, stitches can be removed from the machine with a one, two or three-prong tool. To cross six stitches requires two three-prong tools. Make sure that you use these – don't try to use a seven-prong adjustable tool because you can't find one of the three-prong tools, because this will make it much more difficult.

If you have a chunky machine, don't try to cross more than four stitches, using two two-prong tools. After all, needles on the chunky are spaced twice as widely as on a standard gauge machine, so trying to cross two blocks of three stitches is like trying to cross two blocks of six on a standard gauge machine. Is it any wonder that it can't be done?

Even when knitting on a standard gauge machine, occasionally a difficult yarn may make six-stitch cables difficult or impossible to knit. If this happens, be prepared to try other alternatives.

2. USING THE TOOLS

To remove the two blocks of stitches from the machine, use the two tools. Starting with the six needles at the left side of the sample, remove the three stitches nearer to the centre. Do not at any time, tip the tool – this is when you are likely to drop stitches! Pull the needles right forward, putting the stitches behind the latches, then push the tool back until the needles are in non-working position. The stitches have now been transferred smoothly from the nee-

dles to the transfer tool.

Keeping it in front of the sinkers, turn the tool 90 degrees to the left and hold it carefully. Now, remove the other three stitches from the needles by pulling them forward and pushing them right back with the other tool.

Move the tool three needles to the right and the stitches can be placed on the other block of needles. Hook the eyes of the tool into the needle heads and pull the needles right forward to holding position, keeping the tool in a straight line with the needles throughout. Don't be tempted to try and tip the stitches off the tool, or you will probably drop them!

Now, return the second group of three stitches to the remaining empty needles. By turning it to the left after removing the stitches from the machine, you pointed the tool in the direction in which the stitches had to go. Turn the tool upright and hook it on to the needles, replacing the stitches without tipping the tool.

Now, cross the cable on the other side. Start again with the stitches nearer to the centre – this reverses this cable, which as you will see in the photograph gives a very attractive mirror image effect to the complete cable. Don't forget that after removing the first cable, the tool should be turned by pointing it in the direction these stitches are to go. This not only makes it easier to return these stitches to the machine, but the tool is in front of the other three stitches and can be used to hold these back while they are removed from the machine.

3. KNITTING THE PLAIN ROWS

After completing the two cable crosses, the six needles each side should be in holding position. Check that the carriage is set to knit back needles from hold and knit ten plain rows, finishing at row 15 ready for the next cable. When knitting a garment, leave needles in upper working position after crossing a cable if the carriage is set to hold needles, for example while knitting one

side of a neck.

The first few cable crosses may feel rather clumsy – don't be deterred, like everything else, it does get easier the more you do and by the time you have knitted a sample or garment piece, you will find it quite easy – as long as you remember no tipping.

BUT WHAT ABOUT MISTAKES?

Of course, mistakes do happen occasionally and we need to know how to rectify them. First, what about dropped stitches? Once a cable has been crossed, these are very difficult to deal with. You will probably find it easier, at least to start with, to return the stitches to their original needles. Pick up the dropped stitch(es), then try and cross the cable again.

The much bigger problem is that of the garment piece knitted with two lovely cable panels where, after making it up into a jumper, you discover that there is a cable which was crossed the wrong way, usually in the most prominent possible position on the piece. Don't despair – it can be solved!

Look at the cable crosses. If a cable has been crossed the wrong way, the fabric on top should be underneath. This is the key to solving the problem!

Using a sharp pair of scissors, cut the right side of the cable in the centre of the cross, unravel the stitches gently until you can pull the two parts of the cable apart. Now, take these pieces and pull them behind the piece which was at the back of the cable cross. This is now the right side of the knitting and looks perfect.

To complete the repair, neatly graft the cut stitches on the wrong side. Result – a cable which looks perfect on the right side and only you know that it wasn't!

Why not go to your machine and try a cable – it really is easy! Watch for the next article in this series, which will include many different variations on the basic cables described here.

DIANE BENNETT

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5 NEW ARRIVAL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a lace carriage.

MATERIALS

King Cole Baby 3-ply. (Yarn Guide No. 9.)
MATINEE COAT, DRESS, BONNET, BOOTEES AND MITTENS

2 [3, 3] x 100g balls in White (MY).

8 buttons.

3 metres narrow ribbon.

1 metre wide ribbon.

Crochet hook.

2 stitch holders.

SHAWL

4 x 100g balls in White (MY).

3 mm crochet hook.

GARMENT WEIGHT

Finished garments in first size weigh: coat 35g, dress 50g, bonnet 10g, bootees 10g, mittens 5g and shawl 375g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

MATINEE COAT

To fit chest 41 [46, 51] cm, 16 [18, 20] in.

Actual size 43 [49, 55] cm, 17 [19½, 21½] in.

Length to shoulder 26 [28, 30] cm, 10½ [11, 12] in.

Sleeve seam 13 [15.5, 18] cm, 5 [6, 7] in.

DRESS

To fit chest 41 [46, 51] cm, 16 [18, 20] in.

Length 33 [36.5, 40] cm, 13 [14½, 16] in.

Sleeve seam 3 cm, 1 in.

BONNET

Front edge 30.5 [32, 33.5] cm, 12 [12½, 13] in.

BOOTEES

Foot length 7.5 [8.5, 10] cm, 3 [3½, 4] in.

MITTENS

Length from wrist 6.5 [7.5, 9] cm, 2½ [3, 3½] in.

SHAWL

122.5 x 122.5 cm, 48 x 48 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

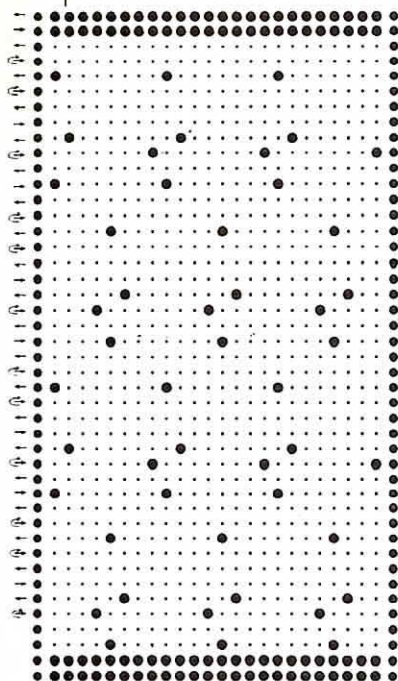
TENSION

26.5 stitches and 46 rows to 10 cm, 4 in measured over lace pattern 1 (tension dial approximately 5•).

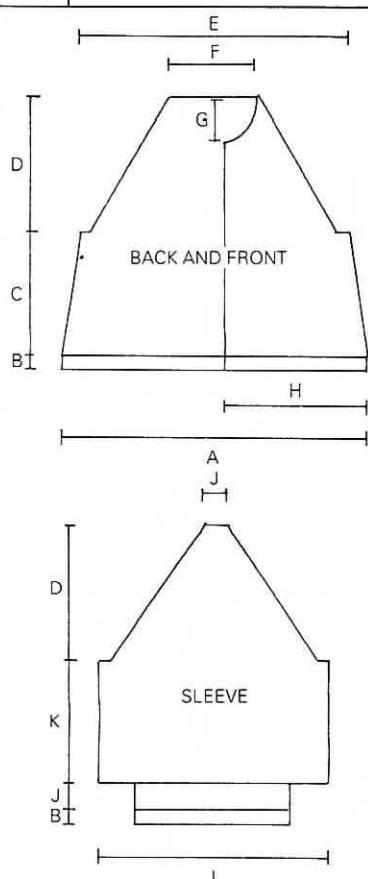
28 stitches and 45 rows to 10 cm, 4 in measured over lace pattern 2 (tension dial approximately 5•).

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5•).

For perfect results, please check your tension carefully.



PUNCHCARD CHART 1 (BROTHER)



- A = 25 [28, 31] cm
- B = 1 cm
- C = 14 [15, 16] cm
- D = 11 [12, 13] cm
- E = 22 [25, 28] cm
- F = 7.5 [8.5, 9] cm
- G = 3.5 cm
- H = 11.5 [13, 14.5] cm
- I = 19 [22, 25] cm
- J = 2 cm
- K = 10 [12.5, 15] cm



MATINEE COAT

BACK

Push 67 [75, 83] Ns at centre to WP with extra N at right (left on Toyota). * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 4 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP, K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Insert card 1 and lock on first row. Take carriage across



Photography: IAN HOOTON

twice without knitting. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt *. Shape sides by dec 1 st (1 st in) at each end of every 14th [15th, 16th] row until 59 [67, 75] sts rem. K 8 [8, 10] rows. RC shows 65 [69, 75].

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 41 [49, 59] sts rem, then on every alt row until 21 [23, 25] sts rem. Using WY, K a few rows in st st and release from machine.

RIGHT FRONT

Push 5 Ns at left and 26 [30, 34] Ns at right of centre 0 to WP. (Toyota should have 1 extra N at left and 1 less at right.) ** 31 [35, 39] Ns. Work as for back from * to *. Shape side by dec 1 st (2 st in) at right edge (left edge on left front) on every 14th [15th, 16th] row until 27 [31, 35] sts rem. K 8 [8, 10] rows. RC shows 65 [69, 75]. K 1 row extra for left front.

SHAPE RAGLAN ARMHOLE

Cast off 2 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 18 [22, 27] sts rem,

then on every alt row until 17 [18, 19] sts rem. K 1 row.

SHAPE NECK

Cont to dec at raglan edge on every alt row from previous dec and, AT THE SAME TIME, cast off 2 [3, 4] sts at beg of next row, K 1 row. Dec 1 st (1 st in) at neck edge on every row until 6 sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. Fasten off.

LEFT FRONT

Push 25 [29, 33] Ns at left and

6 Ns at right of centre 0 to WP. (Toyota should have 1 extra N at left and 1 less at right.) Work as for right front from **, reversing shapings and noting alteration in number of rows worked.

SLEEVES

Push 51 [59, 67] Ns at centre to WP with extra N at right (left on Toyota). Using MT and WY, cast on and K a few rows ending with carriage at left. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used Brother card 627 for lace pattern 1 and 650 for lace pattern 2. They are from Punchcard Patterns Vol 4 and we reproduce them courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

Toyota punchcard owners should reverse the Brother cards before knitting.

We adapted Silver Reed card L-2 for lace pattern 1 and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

cotton on to corresponding Ns. Using MT, K 10 rows. Cast off.

K a few rows and release from machine.

NECKBAND

Join raglan seams. Push 71 [75, 79] Ns to WP. With K side facing, pick up 19 [20, 21] sts up right front neck, 5 sts across top of sleeve, 21 [23, 25] sts across back neck, inc 2 sts evenly, 5 sts across top of sleeve and 19 [20, 21] sts down left front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MY, K 4 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP, K 5 rows. Using WY,

BUTTONHOLE BAND

Using MY, cast on 13 sts by hand. Set RC at 000. Using MT-1, K 66 [76, 86] rows. * Counting from each end, make buttonholes over 3rd and 4th sts. K 12 rows. Rep from * twice more. Make buttonholes over same sts as before (4 sets of buttonholes). K 4 rows. Cast off.

BUTTON BAND

Work as for buttonhole band, omitting buttonholes.

PUNCHCARD CHART 1
(SILVER REED - PLAIN LACE)

at 000. Using MY, K 1 row. Release card and cont in lace patt. K 46 [58, 68] rows. RC shows 47 [59, 69].

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows.

1st AND 2nd SIZES

Dec 1 st (2 sts in) at each end of every 4th row until 41 [51] sts rem.

ALL SIZES

Dec 1 st (2 sts in) at each end of every alt row until 5 sts rem. Using WY, K a few rows in st and release from machine.

CUFFS

Push 39 [43, 47] Ns to WP. With P side facing, replace 51 [59, 67] sts from lower edge of sleeve on to Ns as follows:- 1 st on to each of first 3 [6, 4] Ns, 2 sts tog on to next N, * 1 st on to each of next 2 [1, 1] Ns, 2 sts tog on to next N; rep from * along the row, ending with 1 st on each of last 2 [6, 4] Ns. Unravel WY. Set RC at 000. Using MT and MY, K 10 rows. Using MT-1, K 1 row, knitting in a length of coloured cotton. K 4 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP, K 4 rows. Make a hem by placing loops of row marked with coloured

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side, sleeve and cuff seams. Fold cuffs in half and catch down on inside. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways, neaten ends then sew in position. Finish buttonholes and sew on buttons.

DRESS

BACK

Push 121 [137, 153] Ns at centre to WP with extra N at right (left on Toyota). Work as for back of matinee coat from * to *. K 96 [108, 120] rows. RC shows 97 [109, 121]. Using WY, K a few rows in st and release from machine. Push 68 [76, 84] Ns to WP. With carriage at left and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 8 Ns, 2 sts tog on to each of next 53 [61, 69] Ns and 1 st on to each of last 7 Ns. Unravel WY. Set RC at 000. Using MT and MY, K 2 rows. Transfer every 4th st on to its adjacent N for eyelet holes. Leave empty Ns in WP. K 3 rows **.

BACK OPENING

Push 34 [38, 42] Ns at left to HP and cont on rem sts for first side.

SHAPE RAGLAN ARMHOLE

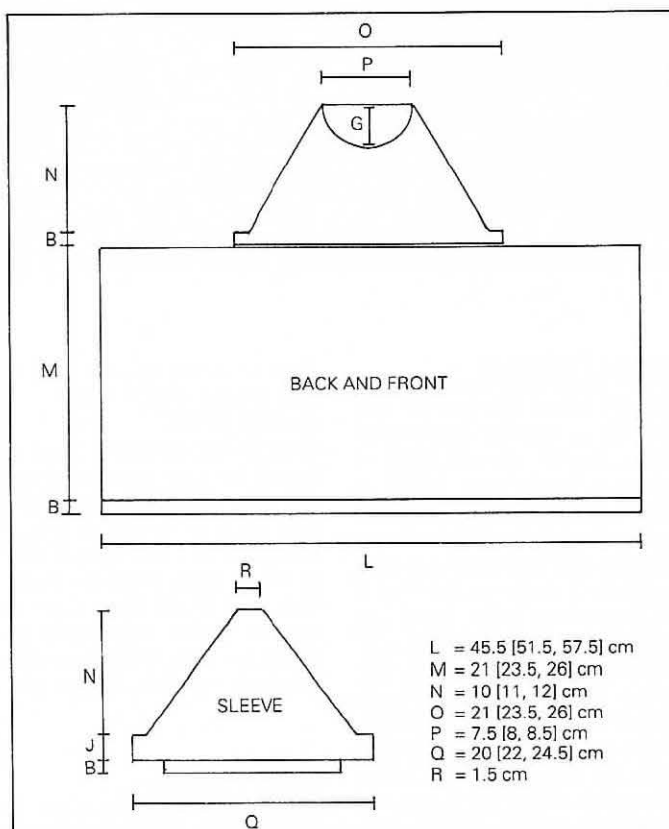
Cast off 2 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 29 [33, 38] sts rem, then on every alt row until 12 [13, 14] sts rem. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **.

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 58 [66, 76] sts rem, then on every alt row until 42 [44, 46] sts rem.



SHAPE NECK

Using a length of MY, cast off centre 8 [10, 12] sts. Push 17 Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan edge on every alt row from previous dec and, AT THE SAME TIME, K 1 row. Dec 1 st (1 st in) at neck edge on every row until 6 sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. Fasten off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 53 [59, 65] Ns at centre to WP with extra N at right (left on Toyota). Using MT and WY, cast on and K a few rows, ending with carriage at left. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 8 rows. RC shows 9. Cont in st st.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows.

1st AND 2nd SIZES

K 3 rows. Dec 1 st (2 sts in) at each end of next row.

ALL SIZES

Dec 1 st (2 sts in) at each end of every alt row until 5 sts rem. Cast off.

SLEEVE BANDS

Push 49 [53, 57] Ns to WP. With K side facing, replace 53 [59, 65] sts from lower edge of sleeve on to Ns as follows:- 1 st on to each of first 9 [6, 7] Ns, 2 sts tog on to next N, * 1 st on to each of next 9 [7, 5] Ns, 2 sts tog on to next N; rep from * along the row, ending with 1 st on each of last 9 [6, 7] Ns. Unravel WY. Set RC at 000. Using MT-1 and MY, K 4 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP, K 5 rows. Using WY, K a few rows and release from machine.

NECKBAND

Using MY, cast on 75 [79, 83] sts by hand. Set RC at 000. Using MT-1, K 5 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP, K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measure-

ments given. Press carefully following instructions on ball band.

MAKING UP

Join raglan, side, sleeve and sleeve band seams. Sew cast on edge of neckband into position. Fold sleeve bands and neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Work 2 rows of dc along both edges of back opening, working 4 button loops on one edge in 2nd row. Sew on buttons. Thread narrow ribbon through eyelet holes.

BONNET

Push 81 [85, 89] Ns at centre to WP with extra N at right (left on Toyota). Work as for back of matinee coat from * to *. K 48 [54, 60] rows. Cont in st st. K 2 [6, 10] rows. Using WY, K a few rows and release from machine. Push 71 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 7 [5, 2] Ns, 2 sts tog on to next N, * 1 st on to each of next 6 [4, 3] Ns, 2 sts tog on to next N; rep from * along the row. Using MY, K 4 rows. Using WY, K a few rows and release from machine. Push 61 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 6 Ns, 2 sts tog on to next N, * 1 st on to each of next 5 Ns, 2 sts tog on to next N; rep from * along the row. Using MY, K 4 rows. Using WY, K a few rows and release from machine. Push 51 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 5 Ns, 2 sts tog on to next N, * 1 st on to each of next 4 Ns, 2 sts tog on to next N; rep from * along the row. Using MY, K 4 rows. Using WY, K a few rows and release from machine. Push 41 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 4 Ns, 2 sts

tog on to next N, * 1 st on to each of next 3 Ns, 2 sts tog on to next N; rep from * along the row. Using MY, K 4 rows. Using WY, K a few rows and release from machine. Push 31 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 3 Ns, 2 sts tog on to next N, * 1 st on to each of next 2 Ns, 2 sts tog on to next N; rep from * along the row. Using MY, K 4 rows. Using WY, K a few rows and release from machine. Push 21 Ns to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- 1 st on to each of first 2 Ns, 2 sts tog on to next N, * 1 st on to next N, 2 sts tog on to next N; rep from * along the row. Using MY, K 2 [3, 4] rows. Break off yarn, leaving a long end. Thread through all st loops and draw up.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join crown seam. Work 1 row of dc around lower edge. Cut wide ribbon in half. Make a rosette at one end of each piece and sew to sides of bonnet.

BOOTEES

RIGHT BOOTEE

Push 43 [47, 51] Ns at centre to WP with extra N at right (left on Toyota). Work as for back of matinee coat from * to *. K 12 rows. Dec 1 st. 42 [46, 50] sts. Cont in st st. K 1 row. Transfer every 4th st on to its adjacent N for eyelet holes. Leave empty Ns in WP. K 5 rows. (K 1 row extra for left bootee.) Slip 21 [23, 25] sts at left (right on left bootee) on to a st holder.

INSTEP

K 12 [18, 24] rows.

SHAPE TOE

** Push 1 N at opposite end of carriage to HP on next 12 rows. Push 1 inside N at oppo-

site end to carriage from HP to UWP on next 12 rows **.

SOLE

K 12 [18, 24] rows.

SHAPE HEEL

Work as for toe from ** to **. Slip on to a second holder and graft to sts on first st holder.

LEFT BOOTEE

Work as for right bootee, reversing shapings and noting alteration in number of rows worked.

MAKING UP

Join side and foot seams. Thread narrow ribbon through eyelet holes.

MITTENS

LEFT MITTEN

Push 39 [43, 47] Ns at centre to WP with extra N at right (left on Toyota). Work as for back of matinee coat from * to *. K 12 rows. Dec 1 st. 38 [42, 46] sts. Cont in st st. K 2 rows. Transfer every 4th st on to adjacent N for eyelet holes. Leave empty Ns in WP. K 18 [24, 30] rows. (K 1 row extra for right mitten.) Slip 19 [21, 23] sts at left (right on right mitten) on to a st holder.

SHAPE TOP

Push 1 N at opposite end to carriage to HP on next 12 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 12 rows. Slip sts on to a second st holder and graft to sts on first st holder.

RIGHT MITTEN

Work as for left mitten, reversing shapings and noting alteration in number of rows worked.

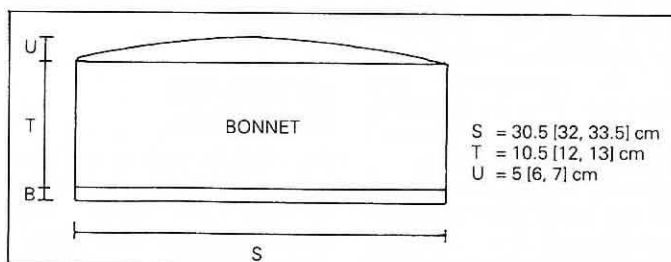
MAKING UP

Join side seams. Thread narrow ribbon through eyelet holes.

SHAWL

CENTRE SQUARE

Push 193 Ns at centre to WP with extra N at right (left on Toyota). Using MT and WY, cast on and K a few rows, ending with carriage at right. Push Ns to HP. Using MY, cast on by hand. Push Ns to UWP. Set RC at 000. K 2 rows. Insert card 1 and lock on first row. Take carriage across twice without knitting. Release card



JOIN THE OPEN LEARNING REVOLUTION

Early in the Spring of 1985, four people met in a country cottage in a tiny Somerset village. That meeting marked the beginning of perhaps the longest and, certainly, the most revolutionary project in the history of teaching machine knitting.

Nine years later, those same four people still meet regularly – and they plan to do so for at least another nine years! Their aim is just the same as it was in 1985 – to provide you, the machine knitter, with teaching material that remains unsurpassed in quality and detail by anything that has been produced before or since. Richard Kite remembers that meeting.

'The four of us met as the result of a 'phone call from Ann to the Educational Services Centre at a leading Polytechnic. Ann thought that the medium of video would be ideal for teaching a practical subject such as machine knitting.

We wanted to explore the possibilities of Open Learning for machine knitters. Open Learning is learning at your pace, often at a distance from your teacher and often in your own home.

UNBEATABLE SKILLS

The Open University has shown that Open Learning is a serious educational technique enabling students to work to a high standard, while still carrying on with their ordinary day-to-day lives. Most Open Learning Courses are what is known as 'mixed media', that is a mixture of video, audio-cassettes and text books. But Ann had been told so often by knitters that they did not like learning from books that she wanted to discuss whether we could use video as the sole teaching medium.

When we listed our skills, they appeared unbeatable. They included years of experience in full-time education, in technical journalism, in filming, in counselling, in systems

analysis and, of course, in machine knitting!

The knitting machine, one of the most complex and sophisticated pieces of domestic machinery on the market, was about to be supported by the most up-to-date and hi-tech method of teaching – the day-to-day medium of video used by experts as a tool for Open Learning. For machine knitters, the learning revolution had begun!

THE IDEAL WAY TO LEARN

A knitting machine is sold as 'easy to use' and there is, of course, a lot of truth in this, once you have learned to use it. But it is also true that many knitters give up during the early stages of learning.

For knitters, most of whom are involved in family life and work, Open Learning is the ideal way to learn to knit. As well as fitting in with your life, it has other advantages. Your teacher and teaching material remain available at all times – no more finding that you've forgotten some vital bit of information, or can't understand the notes you made in class and are well and truly stuck; just re-view the appropriate lesson.

Open Learning is a specialised way of teaching. It is not sufficient for the teacher to sit down and teach just as with a 'live' student. The student's questions, problems and misunderstandings must all be anticipated and answered. Any good teacher does this of course, but with distance learning it is vital.

So we began, though we did not know then just how revolutionary our decision was. We started with our now

legendary Course No.1 – still, we believe, the most comprehensive Beginners' Course in any medium and unlikely ever to be surpassed in its scope and teaching method.

SPECIAL FILMING TECHNIQUES

Ann thought it should be possible to offer superb views of the knitting processes and techniques; but this did not turn out to be easy. However, cameraman Bob has several examples of his work in the National Film Archive and was soon inventing new camera techniques to film extra-large close-ups. This was necessary because neither he nor Director John were going to be satisfied with 'over-the-shoulder' pictures. As a result, our students get a much better view of the knitting machine than they could ever get by attending a class.

All this may seem obvious – until you realise that no one else making videos for knitters uses video in this way.

THE SILENT KNITTING MACHINE

Our insistence on using large numbers of very big close-ups led to another decision – not to use live sound. This is because, if you are trying to record a picture and a commentary at the same time, one or other (or both!) will suffer. It is impossible to concentrate on two things at once. So we add ('dub') the commentary afterwards. That way, we can give our full attention to both picture and words. Of course, we don't expect knitters to realise this as they watch and work. But what they do notice is that the video is clear, understandable, comfortable and relaxing to use. They also notice the lack of machine noise. Listening repetitively to the carriage going backwards and forwards, backwards and forwards . . . could become very irritating. We've invented the silent knitting machine. Again, this is obvious – until (again) you realise that everyone else making video for knitters uses live sound.

SETTING THE STANDARDS

We actually had to set our own standards in 1985, because there weren't any others to follow. Open Learning was still, then, quite limit-

ed and educational video was (and is) in its infancy. However, the spread of Open Learning led to the publication of a Code of Practice by the Government's Training Agency. The Code is aimed at improving the standard of Open Learning materials. It applies not only to the teaching materials themselves, but also to comprehensive support services which must be provided.

THE ANN KITE OPEN LEARNING CLUB

By that time we had started our Open Learning Club and were offering a comprehensive syllabus and a Helpline to club members. After studying the Code, we extended these services and, as a result, we were able to formally adopt the Code in 1991. At the same time, we introduced our unique Full Money Back Guarantee. (We guarantee that each Course provides step-by-step tuition. If the knitter finds any step missing and is thus prevented from completing the Course, we refund the full cost of the Course.)

All this means that the value of the original video material is enhanced and the knitter is kept up-to-date with the latest thinking on Open Learning. Club membership is optional but, for a small fee which can be offset against Course purchases, the knitter can join our Open Learning Club.

NEW HIRE SCHEME

The support services that are now offered to club members include an extended Helpline service, an assessment scheme, a £££££SAVER scheme, special workshops, a Club Newsletter and, our latest innovation, a hire scheme – in short, a complete Open Learning package – and all at a cost less than for a correspondence course.

For example, club members can now hire our Beginners' Course and pay as little as £22 for material which will take them a good 30 hours to work through.

As a result, many knitters now find that an Ann Kite Open Learning Course is their 'first choice' method of learning. When they buy a new machine or accessory, they also buy the appropriate Open Learning Course. Gone are the days of fumbling through the manual trying to make head or

tail of it, getting more and more frustrated and angry. Instead, our students sit down and work confidently and calmly at getting to know their equipment.

CLUB CONTACT SCHEME

One problem we have had since 1985 is overcoming the sheer disbelief of knitters about learning from video and the immense amount of information that can be packed into a fully-edited programme. So we have now introduced our Club Contact Scheme. We have club members who have used our courses and are willing to talk to enquirers on the 'phone. These club members will not take orders. They are all volunteers who have simply offered to share with you their experience of learning with the Ann Kite Courses. Just contact us (see end of article) if you would like to chat to a club member.

VALUE FOR MONEY

One thing that our team did not realise in 1985 was just how cost-effective the medium of video would turn out to be. Then, we saw it as a sort of 'paperless correspondence course' for which some knitters would be prepared to pay extra.

Even allowing for inflation, we did not foresee that the cost of all other ways of learning would increase in cost so dramatically. Correspondence courses, private tuition, evening classes and even books, have gone up by at least 50 per cent in nine years, yet the cost of an Ann Kite Open Learning Course remains fixed, at less than £50. In addition, evening classes have been subject to severe cut-backs and, if you can find a class at all, you are likely to spend a lot of money listening to a good teacher who has been given an impossible job, teaching too many students far too many different things all at once. It is this decrease in teaching resources that Ann Kite Educational Services has been able to meet by the full application of the very latest educational methods.

INTO THE 21st CENTURY

A lot has happened since 1985. We now have nearly 20 hours of viewing, representing about 200 hours of study for a

typical student - many months or even years of learning. All this teaching has been designed so that it does not go out of date and, each year, the total gradually increases. There is still much, much more to do and the original team of four still meets several times each year - though now it is in an even smaller village in the heart of Wales. The team still has the same objectives, to provide you, the machine knitter, with learning material which remains unsurpassed in quality and detail by anything that has been produced before or since. We expect to continue to meet for at least another nine years, because we all believe we can go on producing, for machine knitters, learning materials of a quality that they will never be able to find anywhere else. All the members of our team invite you to join the Learning Revolution. You will be joining the thousands of machine knitters who have already taken part in an exciting nine-year-old project, as it takes machine knitting into the 21st century. Why not get in touch with us now to see how we can help you to learn to knit. Our courses are suitable for most Silver, Knitmaster, Brother and Toyota machines.

THE OFFER

You may buy as many Courses as you wish (maximum of one copy of each Course) during the time up to the CLOSING DATE of 31st May 1994, with just the ONE coupon.

MAXIMUM SAVING £43.00
This year, we are singling out our first two Ribber Courses, videos No. 7A and 7B, for an extra special offer of a fantastic £11 off when purchased together. Send \$45.00 inc. p+p.

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FOR FULL DETAILS OF VIDEOS AND OFFER PRICES, SEE THE FULL-PAGE ADVERTISEMENT ON PAGE 15.

For full details of the Ann Kite Open Learning Club, Club Contact Scheme, a free list of lessons on each video, or a syllabus (£1.50, refundable against first order), contact: ANN KITE EDUCATIONAL SERVICES, The Llanerch, New Radnor, Powys LD8 2TP. Tel: 054421 627.

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CLUB SPEAKERS

TERRY ARMITSTEAD and JANE HUNTINGFORD

c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY.
Tel: 0243 826125

- Subject:** Combined talks on:
TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines.
TALK 2: "Inspirational Variations". How to get more out of your punchcard and electronic designs, plus all the latest of our products.
- Travel:** No restriction.

ANN BROWN

Posh Frocks, 35 The Links, Whitehall, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

- Subject:** All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff.
- Travel:** Club Talks - 100 miles. Workshops/Hands on - any distance.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

- Subject:** No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.
- Travel:** 50-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

- Subject:** Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more - send for full details of talks and workshops.
- Travel:** 100-mile radius of Rochester for talks, more for workshops.

THELMA DAWSON

287 Brompton Road, London SW3 2DY.
Tel: 071-589 0772

- Subject:** Intarsia for beginners/improvers and, of course, the Dawson Grids with all they can achieve. Workshops can be arranged.
- Travel:** 70-mile radius of London. Further by arrangement.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

- Subject:** Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.
- Travel:** Reasonable distance as rabbits also travel to clubs.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN.
Tel: 0444 881556

- Subject:** Lively lecture by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on *Elegance made Easy*. Plenty of sample garments to try on and have fun with. Workshops also arranged.
- Travel:** No restriction.

KENI FREEMAN

19 Willersey Road, Badsey, Worcestershire WR11 5HB.
Tel: 0386 832080

- Subject:** Intarsia; Design and Colour; Using sewing machines and overlockers with knitted fabrics; Copyright.
- Travel:** Will travel to most areas.

ANGIE GIBBONS

26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY.
Tel: 0293 523805

- Subject:** Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in *Swatch Spot* articles in *Modern Machine Knitting*. Garments from children to adults shown. Workshops can be arranged.
- Travel:** Any distance considered.

ANDREA HARTLEY

Jaquandra, 96 Beaumont Chase, Bolton BL3 4XH.
Tel: 0204 659589

- Subject:** "Cotton Crusade" covering all types of cotton yarns available. Their behaviour during and after knitting, with swatches and garments. Also demonstrations on necklines and lace patterns for tunic borders.
- Travel:** 2 hours of Manchester.

ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
Tel: 0703 446389

- Subject:** Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.
- Travel:** South of England, elsewhere by request.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 2RT.
Tel: 0342 313562

- Subject:** Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.
- Travel:** Reasonable distance from East Grinstead.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

- Subject:** The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches; original winter coats.
- Travel:** Up to two hours from London, further by arrangement.

GILLIAN LAMB

16 Firwood Close, St. Johns, Woking, Surrey GU21 1UQ.
Tel: 0483 476356

- Subject:** Computers - general talk for knitters and stitchers new to computing. Talks and workshops for designing on computer with Delux Paints.
- Travel:** 70-mile radius, further by arrangement.

CHRISTELLE MARKS-JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU.
Tel: 0903 743147

- Subject:** Designing and adorning marvellous mohair. Easy appliqués and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available.
- Travel:** Any distance considered.

VALERIE MEECHAM

White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670

Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

ANNE REID

Undy Yarns, 4 Bridewell Gardens, Undy, Gwent NP6 3JZ.
Tel: 0633 881028

Subject: Demonstration and talk on DesignaKnit. All your queries answered. We can also bring Bonnie's Yarn Warehouse to your club with club discounts.

Travel: South and South/West Wales. Further by arrangement.

RIVERSIDE SPINNING COMPANY

93 Grosvenor Road, Shipley, West Yorkshire BD1 4RB.
Tel: 0274 596875

Subject: Lively and interesting talk on all aspects of spinning, from the sheep to the cone, by former Amberyarn manufacturers.

Travel: All areas considered.

JENNY ROSE

12 Bereta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

RITA RUBERY

18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ.
Tel: 021-353 9623

Subject: Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.

Travel: Any distance considered.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

ANNE WARWICK

The Knitting Studio, 27a Regent Street, Hinckley, Leicestershire LE10 0AZ.
Tel: 0455 636409 after 6pm

Subject: Knitting with Oiled Yarns. Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarn counts, tensions, scouring, finishing and care for your garments.

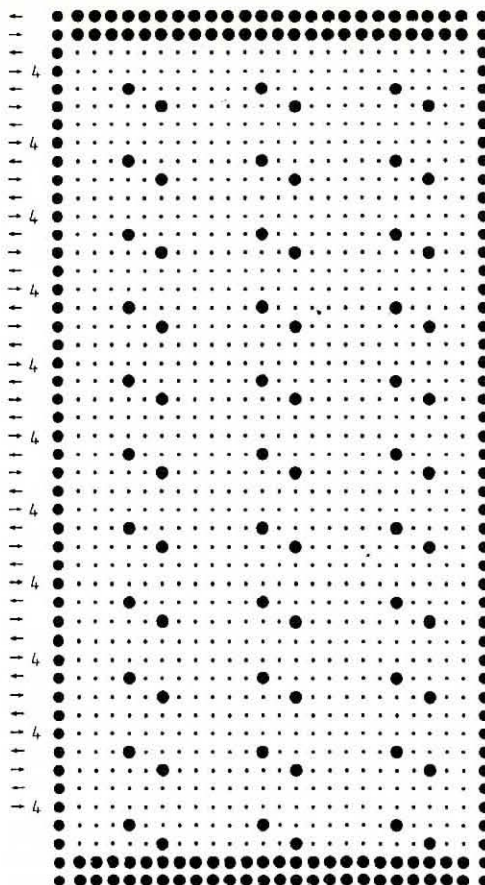
Travel: 50-mile radius, further by arrangement.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257

Subject: Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

Travel: Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.



PUNCHCARD CHART 2 (BROTHER)
Silver Reed owners should use the above card and knit in plain lace (ignoring numbers at left)

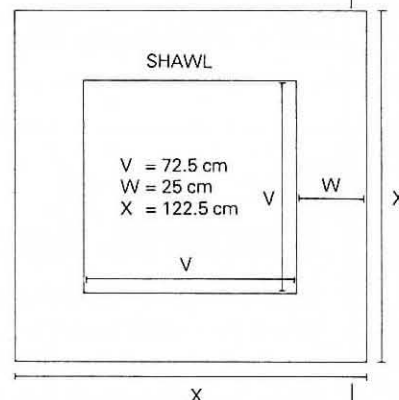
and cont in lace patt. K 330 rows. Cont in st st. K 2 rows. RC shows 334. Cast off.

BORDER

Push 71 Ns at centre to WP with extra N at right (left on Toyota). Insert card 2 and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 320 rows.

* SHAPE CORNER

** Using nylon cord, K 1 st at left by hand, taking N down to NWP on next and foll 3 alt rows, K 1 row. Using nylon cord, K 1 st at left by hand, taking N down to NWP on next 2 rows; rep last 10 rows from ** 10 times more. Using nylon cord, K 1 st at left by hand, taking N down to NWP on next and foll alt row, K 1 row. Unravel nylon cord over first inside N in NWP, bringing N back to WP, K 2 rows. ** Unravel nylon cord over first inside N in NWP, bringing N back to WP on next 3 rows, K 1 row. Unravel nylon cord over



first inside N in NWP, bringing N back to WP on next and foll 2 alt rows, K 1 row; rep last 10 rows from ** 10 times more. Unravel nylon cord over last N, bringing N back to WP ***. K 326 rows *. Rep from * to * twice more, then from * to *** once. K 4 rows. Using WY, K a few rows in st st and release from machine.

MAKING UP

Graft ends of border tog. Join border to centre square.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on ball band.

CROCHET EDGING

Work 1 row of dc around edges.

T EACH-IN

THE RIBBER – PART 18 CUT-AND-SEW NECKLINES

Last month Ann described the preparation and cutting of a neckline – the actual “cut-and-sew”. Now she continues with the knitting and attaching of neckbands to cut necklines.

Ann Kite

The only parts of my knitting I ever estimate are neckbands and separately knitted welts. For the body of the garment, I always knit a tension swatch and use the charting device so that the size is accurate. However, estimating neckbands does work and is often better than calculating – though like all knitting, you may have to work at improving your tech-

nique. In other words, you may not always get it right first time in the beginning, but notice if you have a tendency to over or under estimate and learn to allow for this.

The round neckband is knitted in one piece, so you need to estimate the entire length of the neckline. Hold the neckline to the machine. Don't let it sag too much, but don't

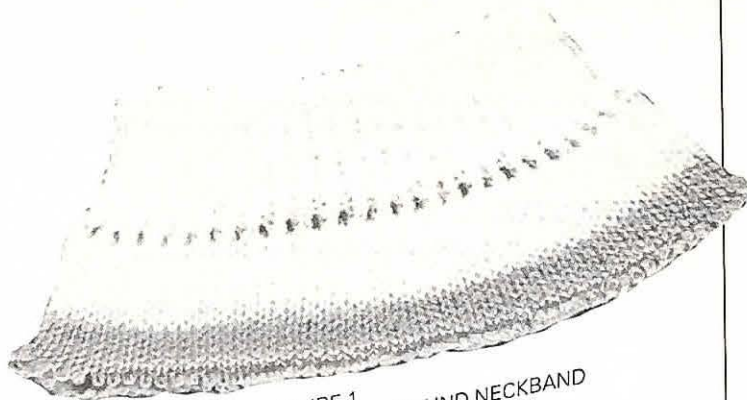


FIGURE 1
SAMPLE OF ROUND NECKBAND

stretch it right out either. If you are knitting in four-ply, use the number of needles indicated by the neckline. A fine yarn, for example two strands of 2/30s, is knitted at a lower tension and pulls in more when removed from the machine, so you need to add extra needles to those originally estimated. Divide the number of needles estimated by three and add that many extra.

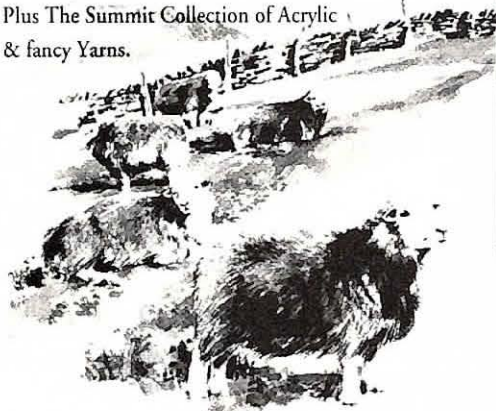
The V-neck is estimated by measuring against the machine from centre front to centre back of the neckline. Although the neckband is knitted in one piece and is mitred on the machine, you use only the needles indicated for one side of the V, plus one-third extra if using a fine yarn. This

is because the band is knitted in circular knitting and the main bed knits the band for one side of the neck and the ribber the other.

Circular knitting is used for both these neckbands and you should experiment to see what tension your machine and yarn knit at and what tension setting is needed on each bed to get the same stitch size on each bed. I wrote about this in detail in the article on circular hems (January 1993 issue). Generally you need a tension about the same as, or slightly looser than, that used for stocking stitch. On Silver and Knitmaster machines, the ribber tension should be two whole numbers higher than on the main bed; on Toyota, two

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FIGURE 2 Carriage settings for Circular Knitting SILVER AND KNITMASTER MACHINES

MAIN CARRIAGE – Punchcard machines and Double Knit and Chunky gauge electronics

Cam lever	Slip
Right side lever	0
Left side lever	∇

MAIN CARRIAGE – Standard and fine gauge electronics

Cam lever	C
-----------	---

RIBBER CARRIAGE – All machines

Left set lever	0
Right set lever	1
Pick knob	↙

BROTHER MACHINES

MAIN CARRIAGE

Right Part button	In
-------------------	----

RIBBER CARRIAGE

Left cam lever	PR
Right cam lever	N
Tucking lever	R

TOYOTA MACHINES

MAIN CARRIAGE

Selection dial or lever	Empty ∇
-------------------------	---------

RIBBER CARRIAGE

Left ET lever	Empty
Right ET lever	Plain
Centre lever	Empty

CATS CLAWS & DINOSAURS!

New knitting books by Wendy Phillips

DINOSAURS – £2.95

16 different dinosaur charts
for 24 st. punchcard & 60 st. electronic machines
20 page book, coloured cover shows all designs

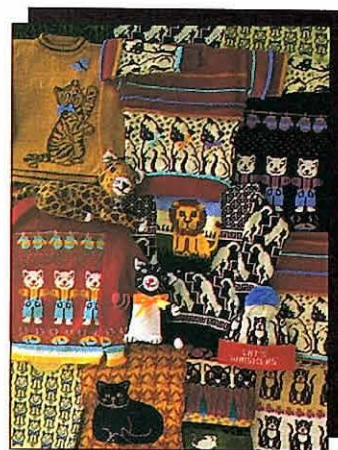
Today's youngsters are dinosaur crazy so with these 16 dinosaur charts at your fingertips your knitwear could be in great demand. Tyrannosaurus Rex, Velociraptor, Brachiosaurus, Diplodocus, Triceratops, they are all there waiting to appear on your knitted garments. (Patterns for garments not included, see sweater book below).



CATS – £2.95

11 crafty cats and kittens
for 24 st. punchcard & 60 st. electronic machines
20 page book, coloured cover shows all designs

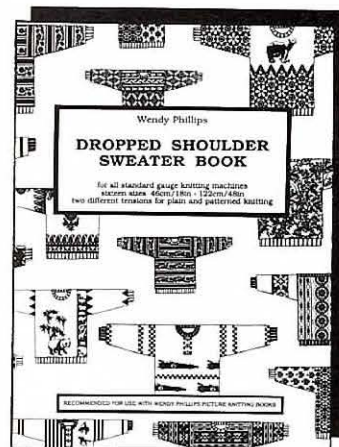
Wendy adds bobbles, buttons and bows to her unique designs to produce some delightful crafty cats, cute kittens, appliquéd moggies and cuddly toys. This book has a great selection for those who want to look like the 'cat's whiskers' in their colourful knitted garments. (Patterns for garments not included, see sweater book below).



DROP SHOULDER SWEATER BOOK – £3.50

Round neck dropped shoulder sweater pattern
16 sizes (46cm/18" - 122cm/48")
40 page book for standard gauge machines

Wendy Phillips uses an easy to knit dropped shoulder pattern with round neck to illustrate most of the knitted designs in her two books featured above. Now, for the benefit of the many knitters who like to reproduce Wendy's very saleable designs, she has produced her dropped shoulder sweater pattern in a range of sizes to suit the entire family. With instructions for plain and patterned knitting, plus lots of ideas for putting designs on garments, this is a book you will turn to time and again.



TO ORDER – write to Wendy Phillips stating which books you require. Print clearly your name and address and make your cheque or postal order payable to Wendy Phillips.

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SEND TO: Wendy Phillips, P.O. Box 5, Windermere, Cumbria LA23 3AN



FIGURE 3
CUT-AND-SEW V-NECK

dots higher on the ribber and on Brother, the same tension on each bed.

For the round neck: (Figure 1)

1. Cast on the number of stitches required in rib and knit the number of rows required for the depth of the band. The band can be single or double thicknesses; adjust the number of rows as required.
2. Bring all needles to the working position and, if the ribber is on full pitch, change to half pitch. Knit one row of rib. This will minimise the holes formed by the empty needles and prevent any bits of yarn, from the cut edge of the neck, protruding through the holes.
3. Set the carriage for circular knitting (Figure 2). Knit six circles (12 rows) for a medium yarn, or eight circles (16 rows) for a fine yarn.
4. Knit eight circles (16 rows) of waste yarn and strip off.

For the V-neck: (Figure 3)

1. Arrange the needles in a full needle rib setting. At the left, the edge needle must be on the ribber and at the right on the main bed (Figure 4).
2. Cast on and knit one circle at tension 2/2.
3. Using waste yarn, knit eight circles, increasing the tension one whole number every circle until the required tension is reached.
4. Change to full pitch. Circular knitting can be knitted on full pitch and gives a better finish if you do so. The edge needles are now exactly opposite each other. The gap between the edge and main bed needles is the same on full pitch as the gap between needles on the same bed, so there is no gap in the knitting where the change between beds occurs. I prefer to leave changing to full pitch until I'm sure that the carriages are set correctly for circular knitting.

Now is a convenient point to change pitch.

5. Knit one circle using the nylon cord.
6. Knit eight more circles in waste yarn.
7. Change to main yarn. Knit one circle. On the side away from the yarn, decrease one stitch on each bed. It's easiest to shape at the side away from the yarn. It doesn't matter whether this is at the left or right, but all decreases and

increases throughout the band must be done on the side chosen for the first decreasing. When decreasing, transfer the stitch sideways on the same bed. Don't transfer across the bed. Use a simple decrease, not fully fashioned.

8. Knit nine more circles, decreasing one stitch on each bed as before after each circle.
9. Increase the tension by one whole number on each bed and knit one circle (this is the fold row).

10. Increase one stitch on each bed on the side chosen for shaping. To do this shaping, bring a needle to working position on each bed (on the same side as you decreased) and transfer the edge stitch on each bed outwards. This leaves the second needle on each bed empty. Transfer the heels of the transferred stitches to the empty needles. Notice it's the heel of transferred stitches (the edge stitches) that are transferred, not the heel of the stitches to the inside of the empty needle, as is normally the case with fashioned increasing. It can be difficult to pick up the required heel. I find it easiest to hook the heel with the ribber hook, stretch it slightly and then slide the transfer tool into the stitch while it is on the hook. Then remove the hook and complete the transfer using the transfer tool. It is rather fiddly, but knitters I've taught agree that it's worth the effort. Some like this band



FIGURE 4
NEEDLE ARRANGEMENT FOR V-NECKBAND

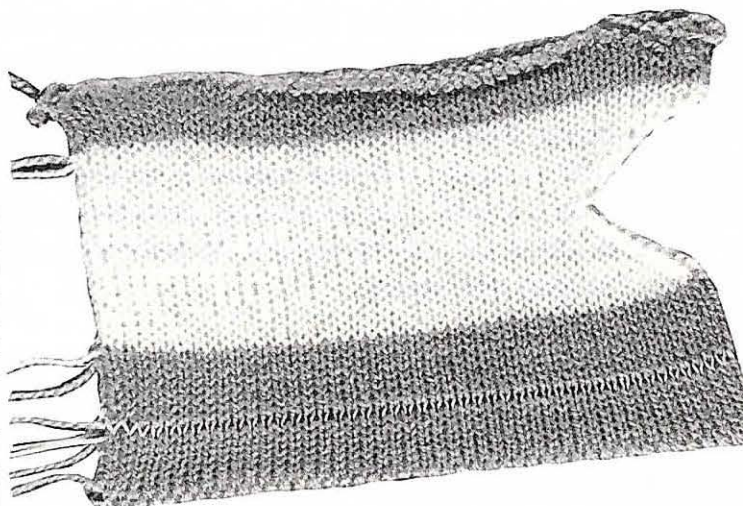


FIGURE 5
V-NECKBAND
The V-neckband as it looks when removed from the machine. The bottom is closed, the top open. Remove the nylon cord and waste yarn below it, to open the band at the bottom.

so much that they use it even for V-necks that are shaped on the machine.

Reduce the tension by one whole number on each bed and knit one circle.

11. Knit another nine circles, increasing one stitch on each bed before each circle. In the area of the needlebed where the increases are occurring the ribber weights are not very effective. To ensure that the increased stitches knit, move the needles concerned to the holding position (the carriages are set to knit), but only before the row on which they are due to knit. In other words, when knitting circular knitting, only one bed knits with each pass of the carriage. With the carriage settings given in Figure 2, the main bed knits on the right-to-left row and the ribber on the left-to-right. So move the main bed needles to hold when the carriage is at the right and the ribber needles when the carriage is at the left. You must not move both sets of needles to hold on each row – if you do, both sets will knit on each row and you'll knit full needle rib and not circular knitting in that area. Actually, since you're knitting on full pitch, it should be impossible to bring both sets of needles to hold on the same row anyway. However, ribbers are not always perfectly adjusted so . . . Finally, don't just move the last increased needle to hold; move all increased needles on every appropriate row while knitting the second half of the band.

12. Knit eight circles of waste yarn and strip off.

This neckband looks very odd when taken off the machine (Figure 5). Don't think you've made a mistake! Remove the nylon cord and open it out into a circle (a V-shaped one if you see what I mean!) and then fold along the fold row.

The nylon cord is knitted between two sets of eight circles of waste yarn at the start of the band. The purpose of the nylon cord is to enable the first rows knitted (including the first row which closes the band at the bottom) to be removed, so that the band can be opened out. The first eight rows of waste yarn give you something to hold as you pull

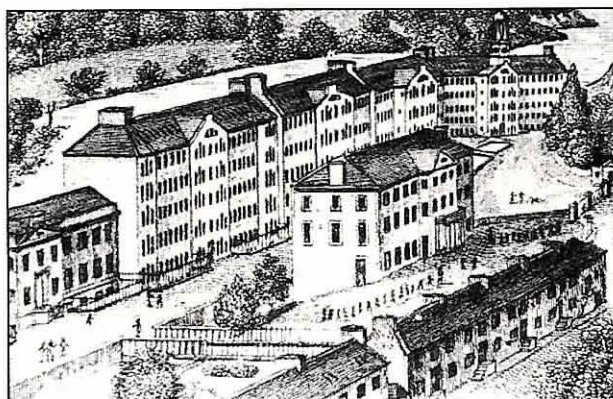
the nylon cord out. It is still hard work to remove the cord. An alternative is to knit the first row with the nylon cord, followed by just the first set of circular rows. The nylon cord can't then be removed by pulling, but can be unpicked in order to open the base of the band.

These bands are back-stitched around the neckline inside and out. For this to be successful, they must be steamed and pressed first. Position the round neckband in a curve, or the V-neck as a V and steam the band. Then, if the yarn is pressable, steam press the circular knitting areas. For the V-neck, this is of course the entire band. If the yarn is not steam pressable, you can still press the waste yarn and the first row of circular knitting in main yarn. Use the very edge of the iron on the first row in main yarn and take care not to press any of the rest of the band. Pressed like this, you'll find that, when the waste yarn is removed, the edge stitches of the neckband will sit flat and open and be very easy to sew. Not pressed, they will twist and turn and be generally impossible to sew.

On the circular neck, join the second shoulder seam. On both necklines, the neckband can now be pinned into position to enclose the cut edge of the neck. Don't pin along the very edge of the band; pin half way up the circular knitting. This will allow you to manipulate the edge stitches as you sew them. Pin the outside and inside of the band separately.

Unravel the waste yarn down to the last two rows. Unravel the last two rows a few stitches at a time and sew the neckband down with back-stitch as you do so. Sew the outside first, then the inside. Circular knitting is of course continuous and, on the round neckband, there is therefore no gap in the circular knitting at the edge of the band to enable you to position one half of the circular knitting on the outside of the garment and the other half on the inside. However, you'll find it very easy, at the edge of the band, to pull one stitch to the front and one to the back of the garment.

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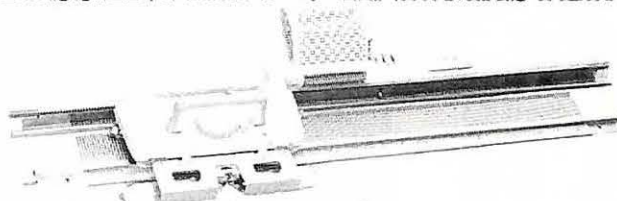
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INSPIRATIONS

APRIL

One of my favourite wild flowers is the **bluebell or wild hyacinth**. In the month of April they begin to open their drooping blue flowers, creating a carpet of colour.

Iris Bishop

WOODLAND CALENDAR

For my woodland landscape this month, I have designed a bluebell fabric which can be knitted as a border or an all-over Fair Isle pattern. Above, there is a border of beech trees to create the right environment for the flowers.

YARNS AND COLOURS

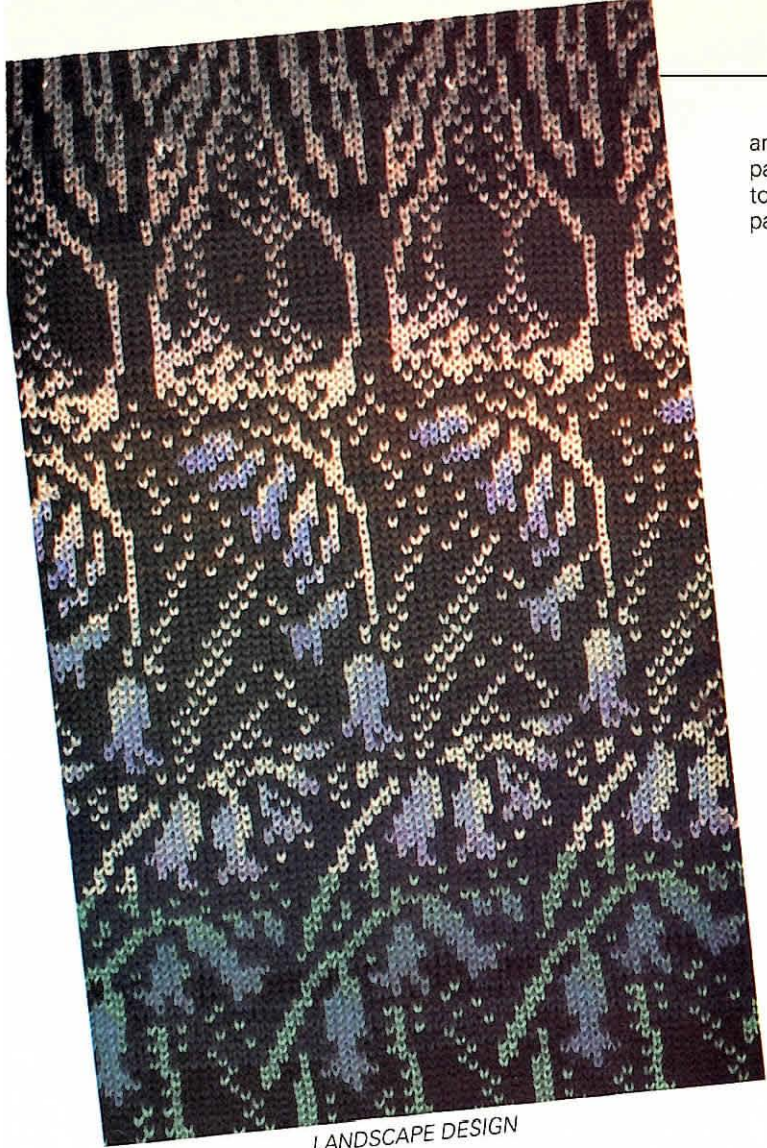
There are two ways of knitting the bluebell pattern, both of which are equally effective. Pastel shades of blue can be knitted with a dark green con-

trast colour, as in the bluebell fabric sample, or knit with pastel green, cream and so on for the bluebells, then tint the flower heads only with fabric paint, as illustrated in the landscape design.

For the landscape, I have blended black and dark shades of green as the background and knitted with pastel green and cream for the bluebells and with green for the tree outlines.

In the bluebell fabric, I have used a dark green background

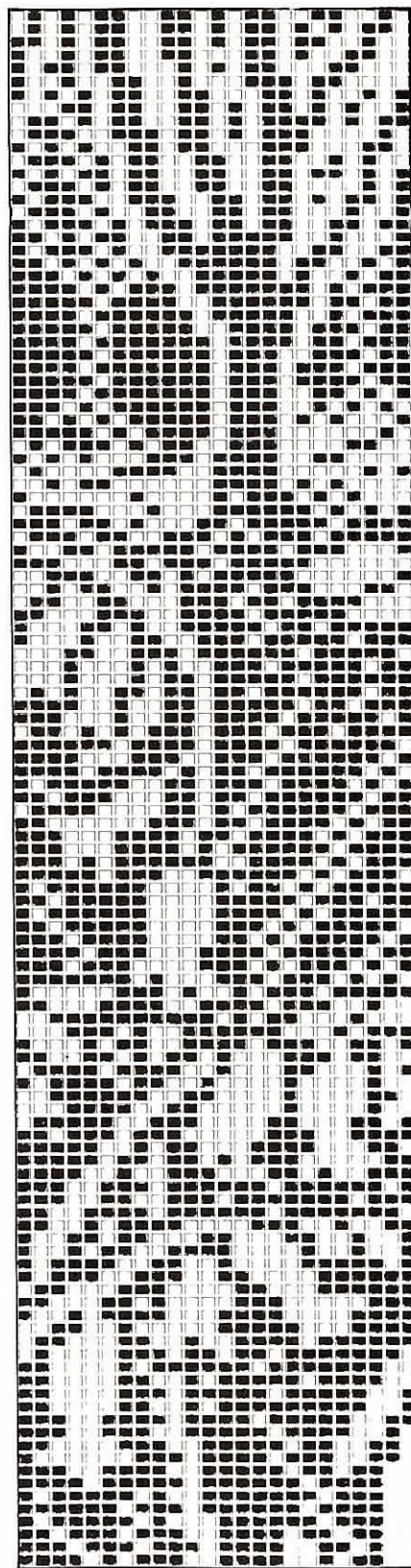
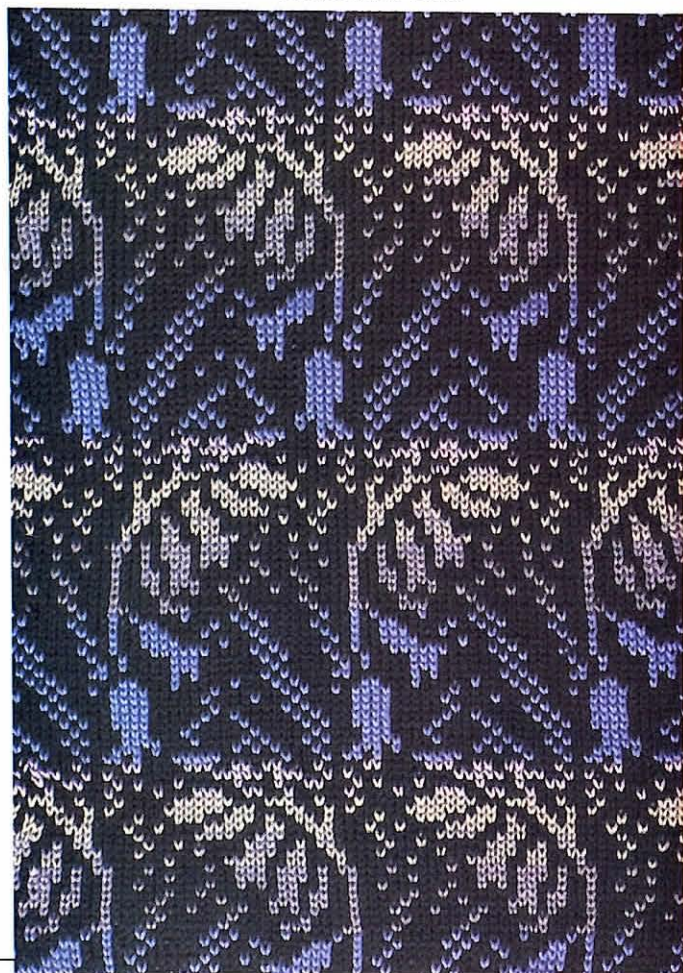




LANDSCAPE DESIGN
BLUEBELL FABRIC

and shaded from blue to pastel purple for the bluebells to give greater depth to the pattern. Cotton or other

smooth yarns are ideal for the bluebells so that they are clearly defined and stand out from the background.



ELECTRONIC CHART

Chart shows right side of work. Reverse, if required by your machine.

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Join top of card A to bottom of card B so that design is continuous

LANDSCAPE DESIGN

Whether you are knitting with just two colours, or experimenting with more, always use pastel colours in feeder 1 and dark colours in feeder 2. If you are using several colours, use the following sequence as a guide:-

Rows 1-16 = Sage green in feeder 1, black in feeder 2.

Rows 17-30 = Sage green in feeder 1, dark turquoise in feeder 2.

Rows 31-46 = pastel green in feeder 1, dark turquoise in feeder 2.

Rows 47-60 = pastel green in feeder 1, dark green in feeder 2.

Rows 61-74 = cream in feeder 1, dark green in feeder 2.

Rows 75-88 = cream in feeder 1, moss green in feeder 2.

Rows 89-98 = pale grey in feeder 1, moss green in feeder 2.

Rows 99-108 = pale grey in feeder 1, olive green in feeder 2.

Rows 109-116 = pale green in feeder 1, olive green in feeder 2.

Rows 117-120 = pale green in feeder 1, black in feeder 2.

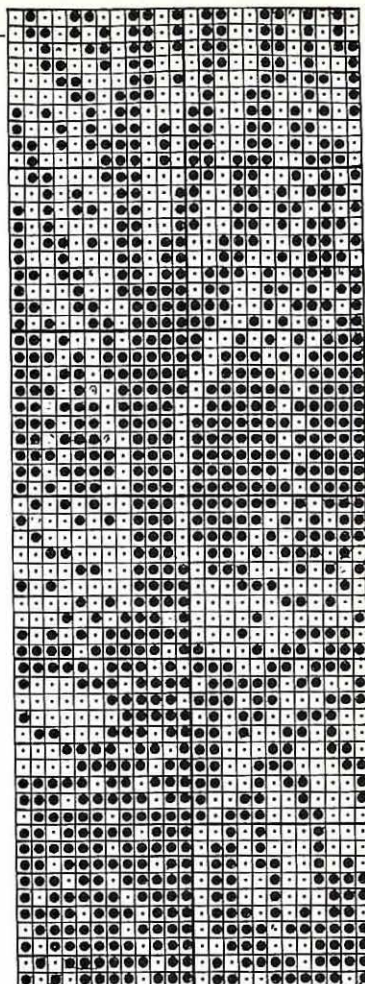
Continue in plain knitting in black.

BLUEBELL FABRIC

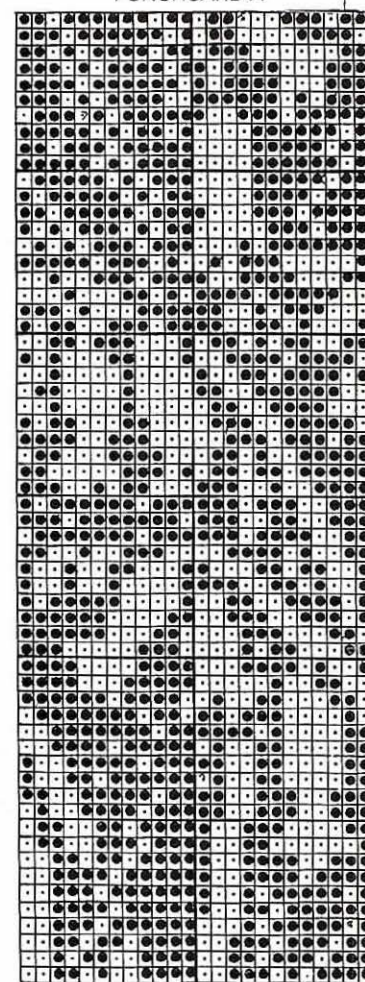
To knit the bluebell fabric as illustrated, use rows 43-80 of the design only. Repeat these 38 rows as a Fair Isle pattern but reversing the direction of the motif (punchcard machines - turn card over on to reverse side) on each repeat. This design works well in two colours only, but to create the shaded look illustrated, use dark turquoise in feeder 2 throughout and the following colours in feeder 1:-
Rows 1-20 = sky blue
Rows 21-30 = powder blue
Rows 31-34 = pastel grey
Rows 35-38 = pastel purple

DECORATION

In the landscape design, I have tinted the tips of the bluebell flowers with dilute blue fabric paint. I like to colour just the tips rather than the whole flower in order to give a more realistic and subtle effect.



PUNCHCARD B



PUNCHCARD A

IRIS BISHOP

DESIGN COLLECTIONS

*All design collections are illustrated in full colour.
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- NEW CELTIC INSPIRATION** — Featuring the classic tunic-style sweater and jacket patterns illustrated in many of Iris's publications and magazine articles — PLUS — a collection of fabric and border designs in Iris's unmistakable style with 'short floats', colour and fashion ideas. (24 stitch). £4.95
- COUNTRYSIDE CELEBRATION** — Beautiful, realistic landscape designs for each month of the year — designs include foxes, rabbits, birds, flowers, trees etc. Previously published in black and white only, in M.K. Monthly. (24 stitch). £4.95
- POT-POURRI** — An invaluable collection of fairisle fabric designs with 'short floats' including florals, geometrics, oriental designs, stars and planets etc. — PLUS — plenty of colour and fashion ideas. (24 stitch). £4.95
- 40 STITCH SPECIAL** — A collection of Iris's most popular design ideas, including animals, florals, sports and decorative patterns. Designed for Passap and Pfaff machines, but graphs can be used for jacquard with Japanese electronics. £4.95
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- AUTUMN/WINTER** — A seasonal selection of adult fabric and border designs with colour and fashion ideas. (24 stitch). £3.95
- SPRING/SUMMER** — Creative fabric designs with a professional look and 'short floats' on the reverse side for comfort. (24 stitch). £3.00
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NEW Designaknit discs are in preparation — please write for details . . .

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IRIS BISHOP

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DUOMATIC UPDATE

PATTERN CARDS

It really is true that the cards foretell the future. At least they tell E6000 knitters which pattern will appear on their knitting. But before this, E6000 knitters have to mark the pattern on the cards. So there's no magic, just a bit of work to be done.

Hazel Duignan

Some of the knitters I meet are not completely happy about marking and reading cards, so here are a few tips to help.

I have chosen a very simple eleven stitch, eleven row diamond shape to demonstrate how the card works. Card 1

has three diamond patterns drawn on to it. Pattern A at the bottom of the card has the diamond drawn from row 1 to row 11 at the extreme left of the card. The height lines at the sides of the card are drawn one row higher than the pattern as directed in the instruc-

tion book. Knitted in combination with any of the two-colour jacquard techniques, the diamonds would join each other across the work and would also join one above the other.

Card 1, Pattern B. Here the same diamond shape is drawn but the height lines are 15 rows high. This means that there are 14 rows, plus the extra row at the top. This pattern, if knitted with one of the jacquard techniques, will have the diamonds joined to each other across the work but each row of diamonds would be separated by six rows of knitting in the main colour on the front of the work. The contrast colour would be knitted on the back bed only as the extra rows on the card are left blank.

Card 1, Pattern C. Once

again the same diamond shape has been drawn and, as in Pattern C, the height lines are 15 rows high. The only difference is that one small square has been added on the same row as the two extra height rows at the top of the pattern. The square has been drawn three columns out from the last square of the diamond. This means that three stitches will be knitted in main colour between each of the diamonds across the work and, as in B, the rows of diamonds would be separated by six rows in main colour on the right side of the work. All of these samples are drawn to be knitted in two colour jacquard.

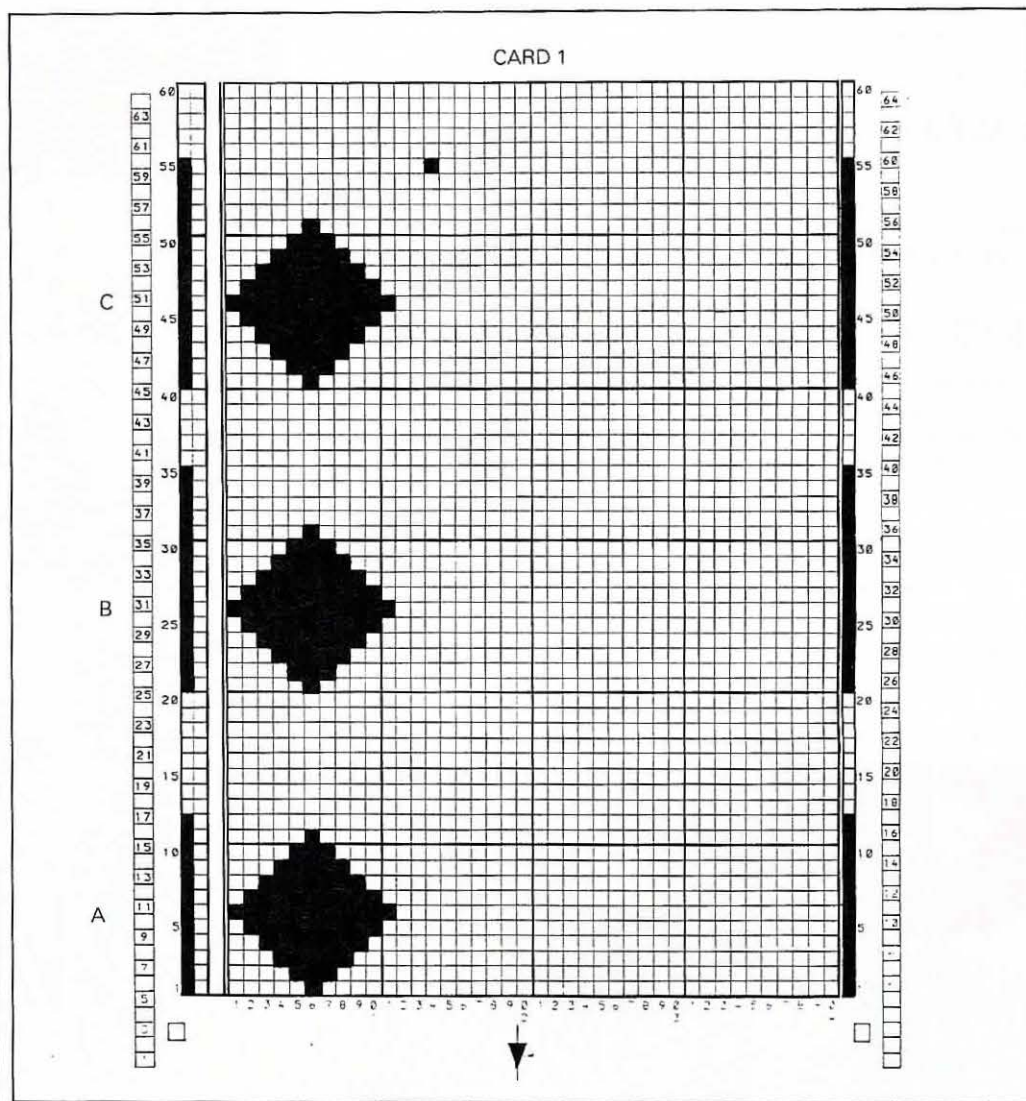
Card 2, Patterns D and E, are programmed together to be used with a three-colour jacquard technique. The diamonds are drawn to have three stitches in main colour between the diamonds across the row, but the rows will join without any plain rows between. Both D and E have a small square to show the pattern width and these two squares must be drawn in the same column. D is drawn so that space is left for the pattern E to slot into. Pattern D, diamond will be knitted in the first contrast colour and Pattern E in the second contrast colour.

The program for this pattern would be as follows:-

Prog	ENT
Erase	ENT
Cast on (chosen cast-on, eg.3)	ENT
All St. Patt	NO
St. Patt A	ENT
Reader Read card D	
Alter	ENT
Direct	NO
Add	ENT
Add What?	ENT
Reader Read card E	
Alter	NO
Add	NO
3 Col	ENT
Knit tech (3 col tech, eg.195)	ENT

Continue to the end of the program in the usual way. Any cards drawn in this way must have both parts of the pattern drawn to the same size. Sometimes the actual drawings on the card will not fill the same space as each other and then you will have to program extra blank rows and stitches so that they are both the same size.

The pattern cards are only 40 stitches wide. If you want



to draw a pattern which is more than 40 stitches, then you must either draw your design over more than one card and use the ADD facility, or you can draw the pattern across the rows on the card. The height lines will be drawn as usual over the number of rows used. When the card is fed into the console, use the Alter facility E → W to turn the card over on to its side so that the squares drawn as rows are knitted as stitches.

You will have noticed that on the left of the card there are two sets of 'tramlines'. So far we have only used the outer set of these to mark the height of the pattern. The inner column is used to denote that the information on the card is not a pattern but a self-drawn technique. In order to illustrate this I have copied the technique from Pattern 5632 in the Passap International Book No. 56 as pattern letter F at the top of card 2. You will notice that the height lines are drawn as if for a stitch pattern but the inside tramline at the left of the card has a square on row one filled in. When the card is fed into the console this square tells the console that this card holds a technique, not a stitch pattern. This particular technique is for a four-colour summer Fair Isle knitted with the card given in the pattern book 56.

Another use for the inside tramline is to enable us to draw a pattern which is longer than one card (up to four cards and four rows or 256 rows). It is unlikely that you will often want to program 256 rows of jacquard as your garment would need to contain 1024 rows of knitting to knit the whole pattern. However, you may often want to continue on to a second card. To illustrate the method of drawing a pattern in this way I have again used the little diamond. Card 3 holds the bottom half of the diamond preceded by three blank rows (six main colour rows knitted on the right side of the fabric). Then there is a blank row which is used to denote the height of the pattern. In the inside tramline of the row, denoting the height, one square is filled in and it is this square which tells the console that there is more to come. When the console reaches this row it will display 'Continue' and then you will need to take out the first pattern card, put the second card

(card 4) into the sleeve and continue to read the card as usual. If you are going to use the facility often it would be worth buying a second pattern sleeve and extra red press studs so that you can read on without a break.

I hope that all this will help you to understand how to draw your own patterns on to the cards. Reading the cards into the console is easy, as you will know if you have tried it. If you get Error when you

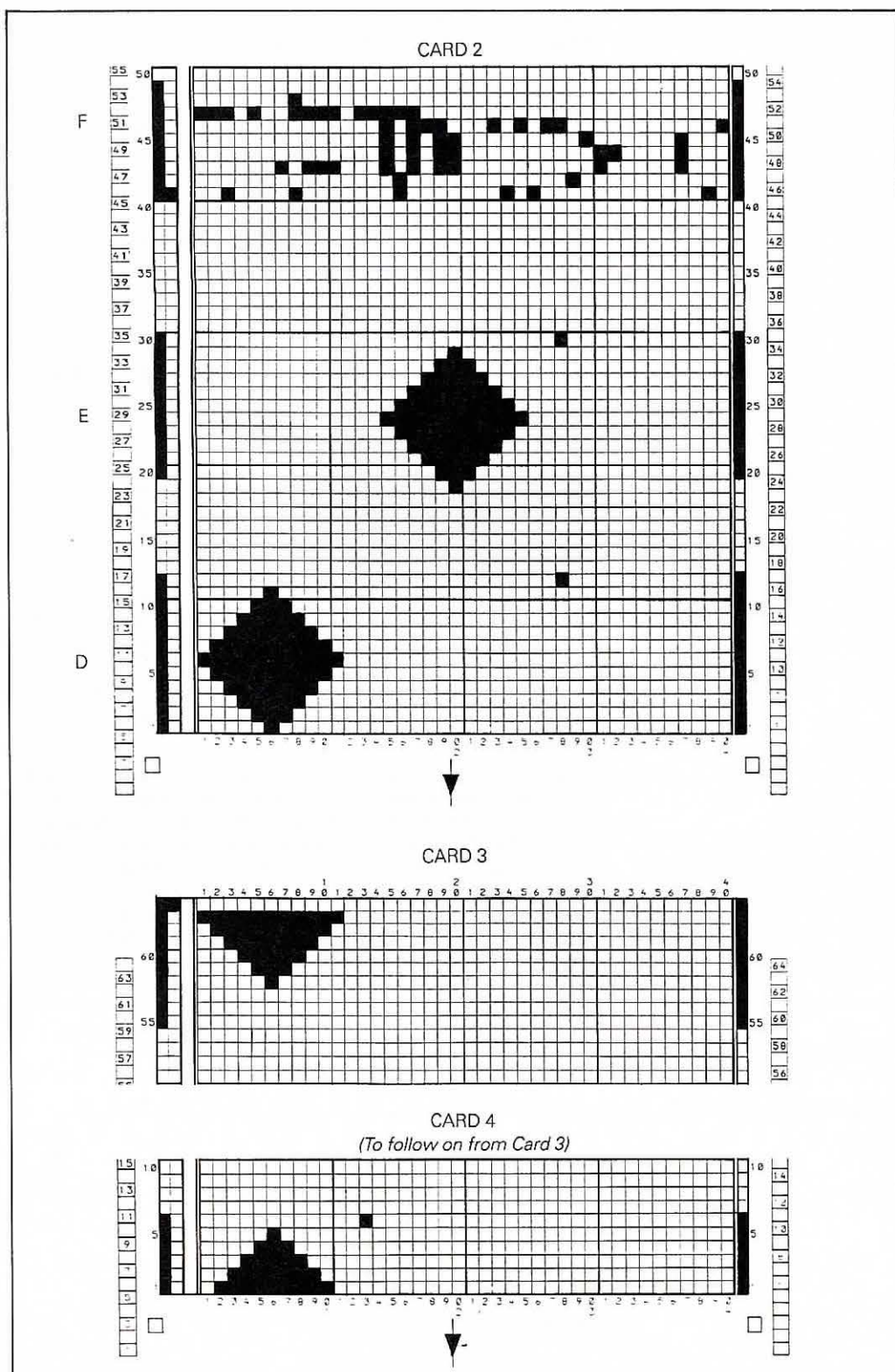
are reading, look up in the instruction manual pages 183-185 to see where you have gone wrong. If the fault is with your 'reading', press ENT, then turn the card back to the first row of the pattern and press • ENT. If you get Err 108, then remove the card and check your drawing for the row on which the error occurred.

If you are designing a stitch pattern, it is a good idea to try it out on squared paper or a

photostat copy of a card, then when you are sure it is what you wanted, transfer it to a card. If you do make a mistake on a card it is easy to cover it up with a correction pen such as Tippex or Pilot, or you can use the rub-on squares of correction paper. These are all available at shops such as W. H. Smith.

With all this drawing, do remember to leave time for your

Happy Knitting



BACK

Handle down. Orange strippers. Set up 134 [146, 158] Ns on each bed at centre in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3¹/₂/3¹/₂, K 2 rows. Black strippers. Set stitch size to 3³/₄/3³/₄, K 2 rows. Set stitch size to 4/4, K 2 rows. Set stitch size to 4¹/₄/4¹/₄, K 2 rows. Set stitch size to 4¹/₂/4¹/₂, K 2 rows. Set stitch size to 4³/₄/4³/₄, K 2 rows. Set stitch size to 5/5, K 24 rows. Transfer sts as diagram 1. Set lock on N/N and stitch size to 3¹/₂/5, K 1 row. Set RC at 000. Leave 1 empty N in NWP, then cast on 4 sts at the lock side on the front bed only. Set lock on EX/N, K 1 row. Leave 1 empty N in NWP, then cast on 4 sts at the lock side on the front bed only. K 53 rows. RC shows 54. Cast off the 4 extra sts at beg of next 2 rows. K 162 rows. RC shows 218. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st at each end of next and every foll alt row until 114 [126, 138] sts rem, then on every row until 98 [110, 122] sts rem *. K 105 rows. RC shows 132. Place a marker at each side of centre 50 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 55 rows. RC shows 82.

SHAPE NECK

Using a length of MY, cast off centre 18 sts. Note position of back bed Ns at left. Transfer sts at left to front bed. Arrange pushers in WP under every front bed N at right. Set lock on EX/BX (E6000 - EX/LX).

6 EASTER SUNSHINE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff 5, 80 and E6000 machines.

MATERIALS

Yeoman 'Aurora' Crêpe. (Yarn Guide No. 9.)
2 x 400g cones in Corn (MY).
2 buttons (optional).

GARMENT WEIGHT

Finished garment in third size weighs 500g.

The fibre content of this yarn is 50% Acrylic, 30% Wool, 20% Nylon. For further information about this yarn, please write to the following address:- Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 92 [100, 109] cm, 36¹/₂ [39¹/₂, 43] in.
Length to shoulder 70 cm, 27¹/₂ in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on front bed to 35 cm and 100 rows to 19.2 cm, measured over pattern as diagram 1 with lock on EX/N. Steam press before measuring (stitch size approximately 3¹/₂/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

Only the front bed stitches are counted, back bed stitches are increased or decreased as necessary to keep pattern correct. E6000 - No electronics needed. If you intend to shape the neck on the machine, check before beginning to knit the front that the pushers remain in WP when the LX setting is used. If they do not, then switch on the console, run through the program for stocking stitch, when the console reads RC0, switch off the computer and knit according to the pattern. It is essential that you steam press pieces to size.

(Remember to return pushers to blocking rail when dec.) Cont on rem sts for first side. Set RC at 000. K 1 row. Dec 1 st at neck edge on every row until 32 [38, 44] sts rem, then on every foll alt row until 24 [30, 36] sts rem. K 25 rows. RC shows 50. Cast off. Return pushers to blocking rail. Transfer sts from front bed to their original Ns on back bed as noted. Set lock on EX/N. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 74 Ns on each bed at centre in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3¹/₄/3¹/₄, K 2 rows. Black strippers. Set stitch size to 3¹/₂/3¹/₂, K 2 rows. Set stitch size to 3³/₄/3³/₄, K 2 rows. Set stitch size to 4/4, K 2 rows. Set stitch size to 4¹/₄/4¹/₄, K 2 rows. Set stitch size to 4¹/₂/4¹/₂, K 2 rows. Set stitch size to 4³/₄/4³/₄, K 24 rows. Transfer sts as diagram 1. Set lock on N/N and stitch size to 3¹/₂/5, K 1 row. Inc 1 st at each end. 76 sts. Set RC at 000. Set lock on EX/N. Shape sides by inc 1 st at each end of every 3rd row until there are 80 sts, then on every foll 6th row until there are 144 sts on front bed. K 10 rows. RC shows 208. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st at each end of every alt row until 124 sts rem, then on every row until 108 sts rem. RC shows 28. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 140 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3¹/₂/3¹/₂, K 2 rows. Black strippers. Set stitch size to 3³/₄/3³/₄, K 2 rows. Set stitch size to 4/4, K 2 rows. Set stitch size to 4¹/₄/4¹/₄, K 2 rows. Set stitch size to 4¹/₂/4¹/₂, K 2 rows. Set stitch size to 4³/₄/4³/₄, K 2 rows. Set stitch size to 5/5, K 16 rows. Set lock on N/GX, K 3 rows. Pull yarn down between the beds and hold it there. Set lock on GX/N,

DIAGRAM 1

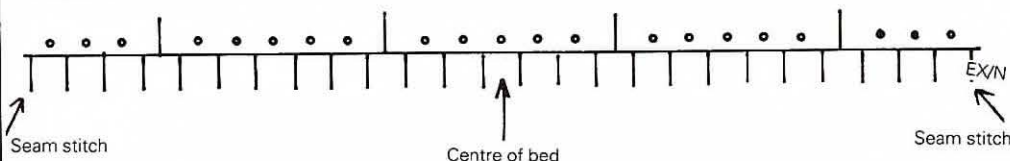
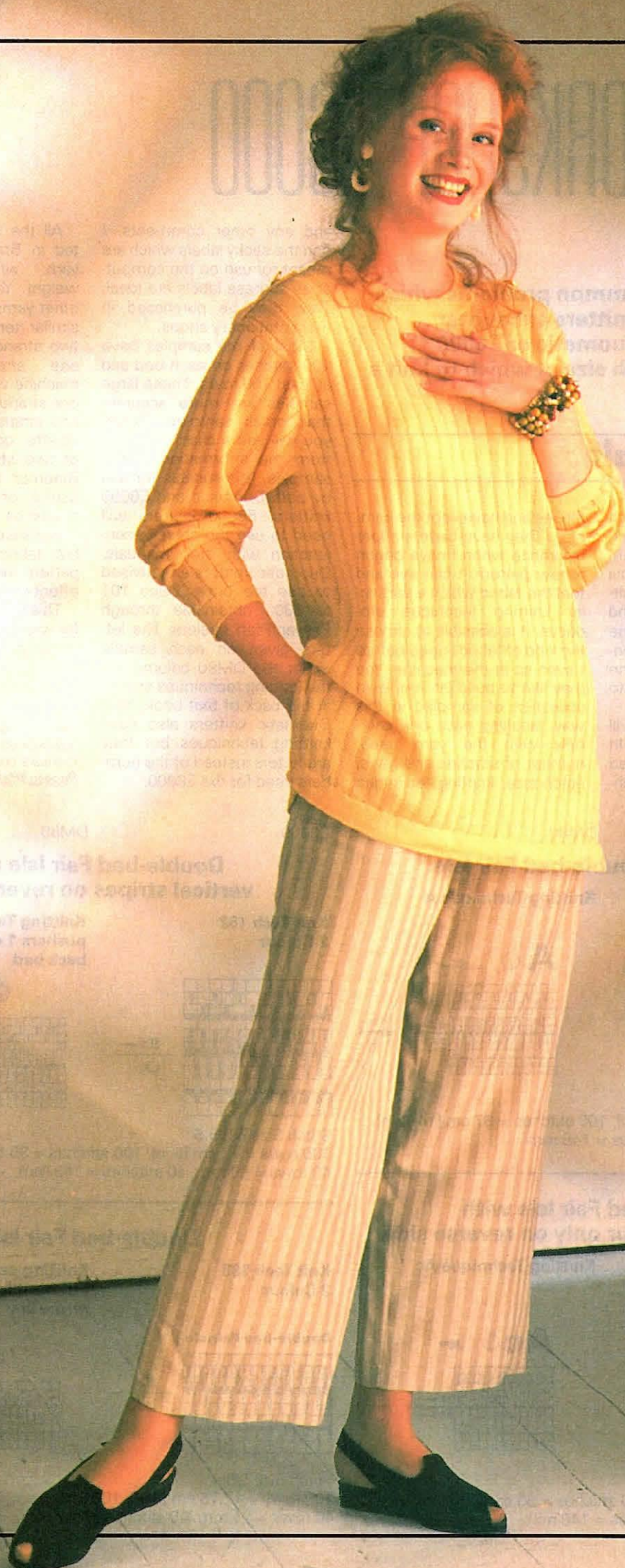


DIAGRAM 2





WORKSHOP E6000

TENSIONS

One of the most common problems which new Passap/Pfaff knitters encounter, whether they are Duomatic or E6000 knitters, is the stitch size at which to knit a sample.

Eileen Metcalf

'If only I knew at what stitch size to begin to experiment' was the comment of one knitter new to the E6000. This lady is a very experienced knitter on Japanese machines and I have no doubt that in time she will produce some wonderful Passap knitting but she does need a little guidance to begin with.

No doubt many of you will be feeling the same way. In the past I have experimented with most of the knitting tech-

niques and have kept the samples. They have been a super reference when I have begun a new pattern. I can see and feel the fabric which a particular knitting technique produces. It is possible to choose the kind of fabric I need before I even sit at the machine. You may like to build up your own collection of samples in this way, labelling each one carefully with the yarn used, number of stitches and rows, stitch size, knitting technique

and any other comments. I find the sticky labels which are meant for use on the computer as address labels are ideal. They may be purchased in most stationery shops.

Most of my samples have 100 stitches on each bed and at least 100 rows. These large samples are more accurate than small samples. Below you will see a chart compiled from the information in my samples. It is suitable for use by both Duomatic and E6000 knitters. E6000 knitters will need to use the chart in conjunction with their manuals, Duomatic knitters are advised to use the book 'Deco 101 to 330', obtainable through Passap/Pfaff dealers. The letters given on each sample under the DM80 column are the knitting techniques shown at the back of that book. Yes! Duomatic knitters also have knitting techniques but they are letters instead of the numbers used for the E6000.

All the samples were knitted in Bramwell's Duomagic yarn, which is three-ply weight. You may like to use other yarns which often give a similar tension, for example, two strands of 2/30's acrylic, one strand of Forsell's machine washable pure wool, one strand of Forsell's Sirocco, one strand of Denys Brunton Duette, one strand of Jandis or two strands of Christiana Braemar. All these yarns are useful on the Passap/Pfaff machines.

Because they are all double-bed fabrics, the actual stitch pattern used has very little effect on the tension piece.

This month's samples are all for two-colour knitting, we will move on to three and four-colour work next month.

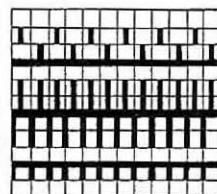
Needle setting diagrams are reproduced from the machine manuals courtesy of Passap/Pfaff.

E6000

DM80

Bird's-eye double-bed Fair Isle

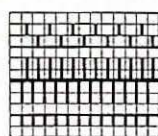
Knit Tech 180
2 Colour



BX ↔
LX

Knitting Technique A

A



BX ↔
BX ↔

Stitch Size 5/5

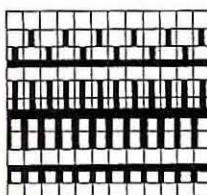
100 rows = 11.25 cm [4 1/2 in], 100 stitches = 37 cm [14 1/2 in]
40 rows = 45 mm. 40 stitches = 148 mm.

E6000

DM80

Double-bed Fair Isle with vertical stripes on reverse side

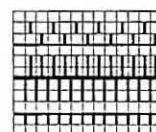
Knit Tech 182
2 Colour



BX ↔
LX

Knitting Technique Ac but
pushers 1 up, 1 down on
back bed

Ac



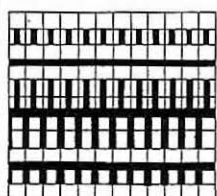
BX ↔
BX ↔

Stitch Size 5.5/5.5

100 rows = 12 cm [5 in], 100 stitches = 35.5 cm [14 in]
40 rows = 50 mm. 40 stitches = 143 mm.

Double-bed Fair Isle with background colour only on reverse side

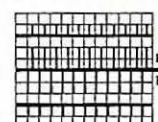
Knit Tech 181
2 Colour



BX ↔
LX

Knitting Technique Ac

Ac



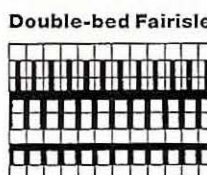
BX ↔
BX ↔

Stitch Size 5/5

100 rows = 10 cm [4 in], 100 stitches = 35 cm [13 3/4 in]
40 rows = 40 mm. 40 stitches = 140 mm.

Double-bed Fair Isle

Knit Tech 183
2 Colour



N
LX

Knitting pattern same as Aa
but front lock on BX with left
arrow key

Aa



N
BX ↔

Stitch Size 5/5

100 rows = 17.75 cm [7 in], 100 stitches = 42 cm [16 1/2 ins]
40 rows = 71 mm. 40 stitches = 167 mm.

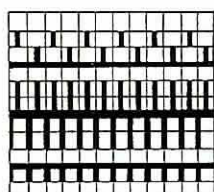
E6000

DM80

Double-bed bird's-eye Fair Isle with long stitch

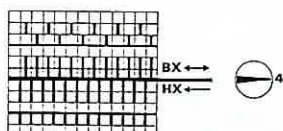
Knit Tech 184
2 Colour

Knitting Technique Ab



BX ↔
LX

Ab



Stitch Size 5.5/5.5

100 rows = 10 cm [4 in], 100 stitches = 35.5 cm [14 in]
40 rows = 40 mm. 40 stitches = 143 mm.

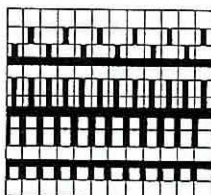
E6000

DM80

Double-bed Fair Isle with tuck stitch on every row on the reverse side

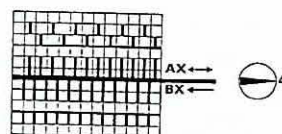
Knit Tech 187
Colour

Knitting Technique Ac or for release stitch Af. (Release front bed stitches before casting off)



AX ↔
LX

Ae



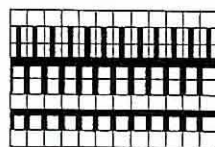
Stitch Size 4.5/4.5

100 rows = 12.5 cm [5 in], 100 stitches = 50 cm [19³/₄ in]
40 rows = 50 mm. 40 stitches = 200 mm.

Double-bed Fair Isle with long stitch

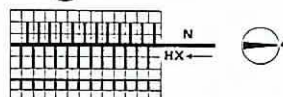
Knit Tech 185
2 Colour

Knitting pattern Ag



N
LX

Ag



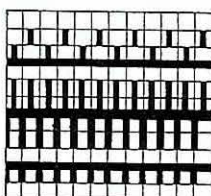
Stitch Size 5/5

100 rows = 14 cm [5¹/₂ in], 100 stitches = 40 cm [15³/₄ in]
40 rows = 56 mm. 40 stitches = 160 mm.

Double-bed Fair Isle with half Fisherman's Rib on the reverse side

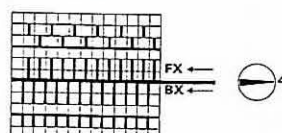
Knit Tech 188
2 Colour

Knitting Technique Ad



FX ←
LX

Ad



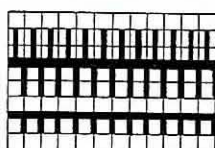
Stitch Size 5/5

100 rows = 12.5 cm [5 in], 100 stitches = 45.5 cm 18 in
40 rows = 50 mm. 40 stitches = 182 mm.

Double-bed Fantasy Fair Isle with tuck stitch

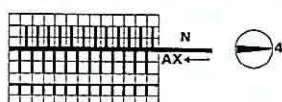
Knit Tech 186
2 Colour

Knitting Technique Aa



N
KX

Aa



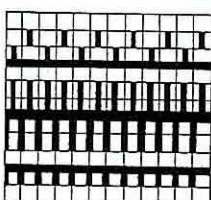
Stitch Size 3.5/3.5

100 rows = 14 cm [5¹/₂ in], 100 stitches = 55 cm [21³/₄ in]
40 rows = 56 mm. 40 stitches = 222 mm.

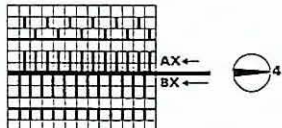
Double-bed Fair Isle with two tucks on the reverse side

Knit Tech 191
2 Colour

Ac but set back lock to AX with left arrow key



AX ←
LX



Stitch Size 5/5

100 rows = 12.5 cm [5 in], 100 stitches = 50 cm [19³/₄ in]
40 rows = 50 mm. 40 stitches = 200 mm.

CREATIVE INTARSIA

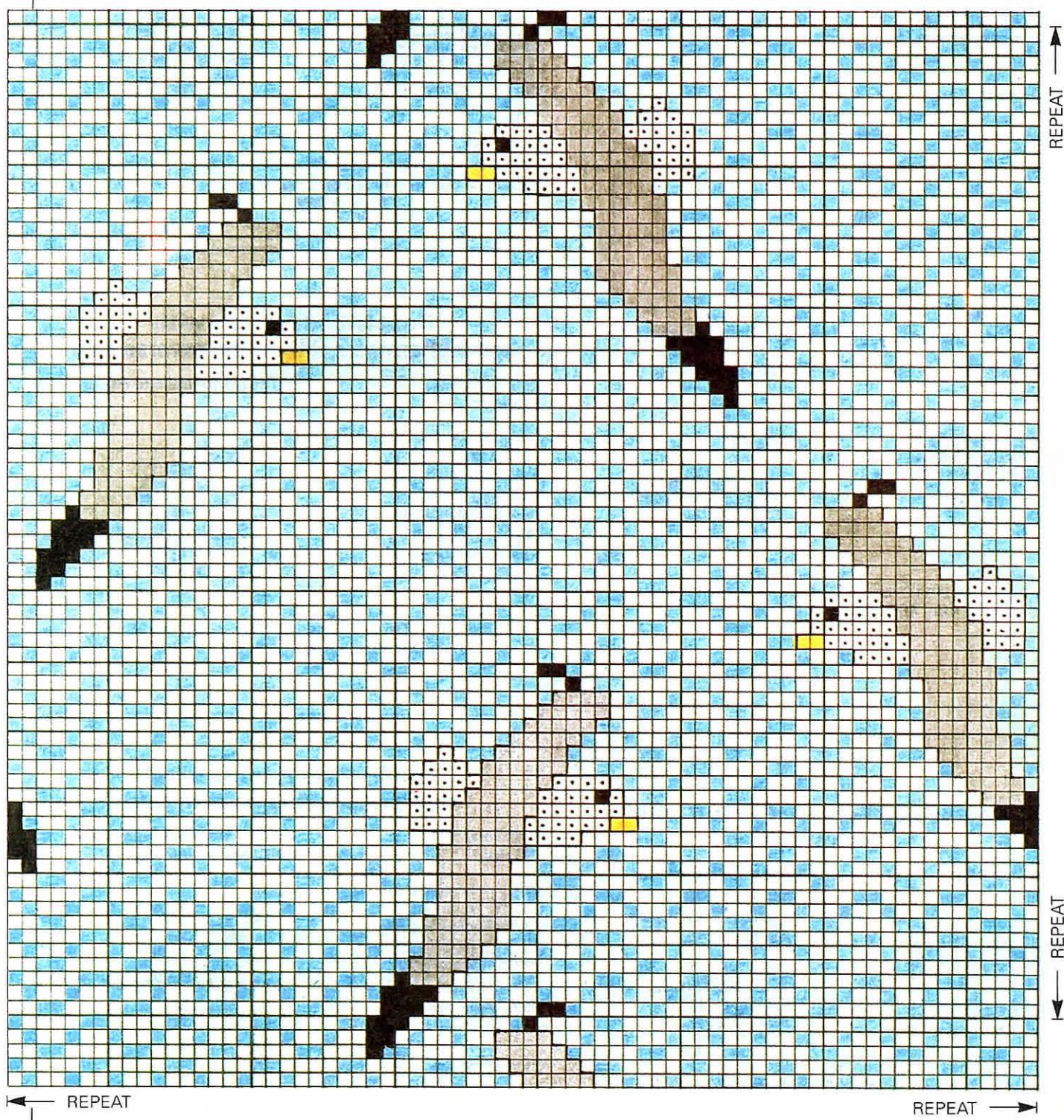
Terry Armitstead

SEA-GULLS

The inspiration for this design came not only from the sea-gulls that constantly 'wheel' over the sea in front of my studio window, but also from a much-treasured, glazed-pottery pin-pot with a simple painting of a sea-gull on it.

To knit the design, put any block of the background pattern on to a mylar sheet or punchcard (six stitches and three rows for electronics, 24 stitches and 30 rows for punchcards). Then programme the machine for Fair Isle. Knit each row of birds in

intarsia, putting those stitches into hold position whilst the machine knits in the two-colour background pattern. Do not worry if your background colours do not end up in the same place as on the graph, the over-all effect will be the same.



K 3 rows. Either K a few rows in WY and release from the machine or join on the machine using the Passap method, after you have steam pressed the pieces and joined one shoulder seam.

SHOULDER TRIMS (KNIT 2) (OPTIONAL)

Handle down. Orange strippers. Set up 9 Ns on back bed and 10 Ns on front bed in WP for full needle rib as diagram 2. Set lock on N/N and stitch size to 3/3. Using MY, make a racking cast on. Set RC at 000. K 44 rows. Dec 1 st on each bed at each end of every alt row until 1 st rem on back bed and 2 sts rem on front bed. Break off yarn and thread end through these 3 sts. Pull up and fasten off.

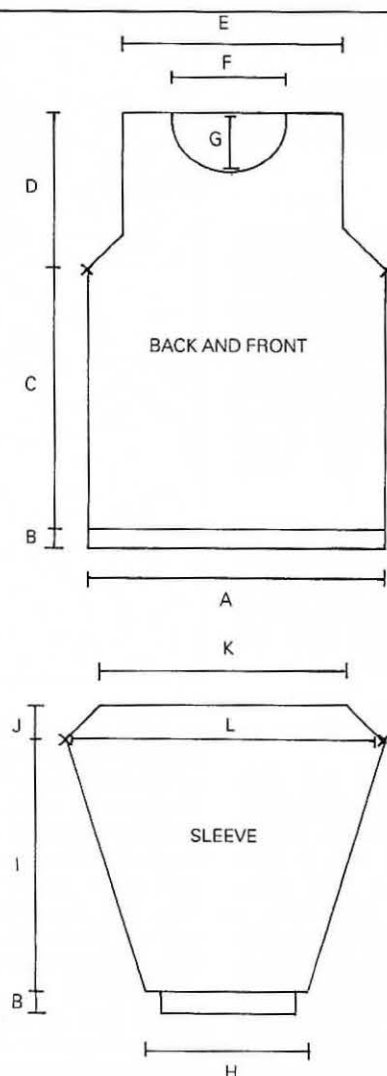
PRESSING

Pull tubular bands lengthwise. With wrong side facing, pin

out all pieces to measurements given. Steam the tubular bands and steam press the rest of the work.

MAKING UP

Join right shoulder seam and attach neckband using Passap method or pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY on the right side, then slip st loops on wrong side. Join left shoulder and neckband seam. Pin straight edge of trim to right side of garment at shoulder. Set in sleeves, sewing through sleeve, trim and garment at the shoulder. Turn side facings to the wrong side, folding along the ladders left by the N out of work. Stitch in place and work 1 row of slip st crochet along the edge. Join side and sleeve seams. Give seams a final press. Sew buttons in place through trim and garment.

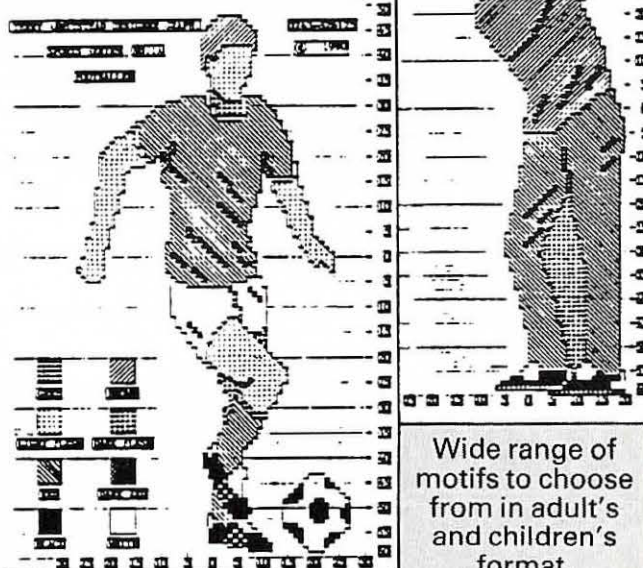


A = 46.5 [51, 55] cm	G = 9.5 cm
B = 3 cm	H = 25.5 cm
C = 42 cm	I = 40 cm
D = 25 cm	J = 5 cm
E = 34 [38.5, 42.5] cm	K = 37.5 cm
F = 17.5 cm	L = 50 cm

Terry Armitstead

DESIGNS

Creative Intarsia

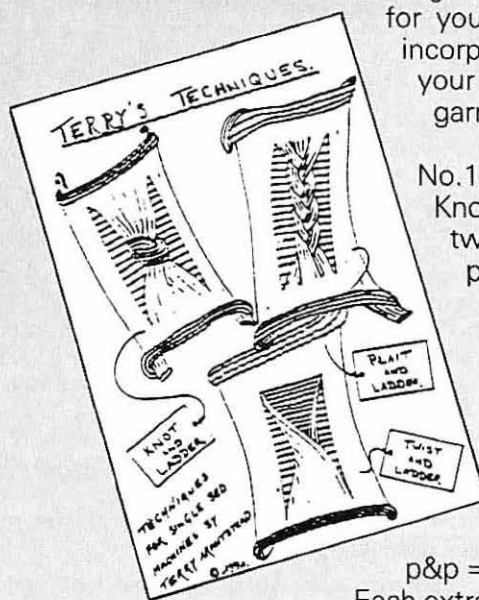


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18110

KALEIDOSCOPE

This attractive hen is a pyjama-case but could also be stuffed to make a fun toy or ornament. Her chicks can be sewn to her back but children will love to play with them if they are held in place with velcro. Hens vary considerably in colour so why not experiment with different coloured yarns and punchcards.

Jane Platt

7 HEN PYJAMA-CASE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines with Fair Isle facility. We used a Toyota 858.

MATERIALS

4-ply Acrylic.
75g in Black (A), 45g in Grey (B).
Oddments in Red (C) for comb and wattles and Yellow (D) for chicks.
Red felt and matching cotton thread for hen's eye patches.
Scrap of Black felt for eyes and Yellow felt for beaks.
UHU glue to stick eyes and beaks.
Stuffing for hen's neck and chicks.
18 cm, 7 in zip for pyjama-case.
Optional – 2 cm $\frac{3}{4}$ in length of velcro per chick in a colour which blends best with chick and hen. alternatively, use smooth velcro side in a colour to match hen and hook velcro side in a colour to match chick.
Matching cotton thread for sewing velcro.
Long-eyed sewing needle suitable for yarn, fine sewing needle and darning needle.

PATTERN INFORMATION

For a list of the abbreviations we use, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Size of completed item: hen – 33 cm, 13 in long.
25 cm, 10 in high.
chick – 8 cm, 3 in long.
7 cm, $2\frac{3}{4}$ in high.

TENSION

14 stitches and 19 rows measured over a 5 cm, 2 in square knitted plain (tension dial approximately 5). MT used throughout, unless otherwise stated.

For KNITTING NOTES, see page 86.

HEN

BODY

Quick cast-on using A and MT+2, pushing alt Ns to 65 at left and 66 at right of centre 0 to WP. 131 sts. Fair Isle patt 130 rows with A and B. Break B. Quick cast-off. Remove any slack from cast-on edge and fasten off yarn end. Leave cast-off edge as this will be pulled up.

HEAD/NECK

Quick cast-on using A and MT+2, pushing alt Ns to 35 at left and 36 at right of centre 0 to WP. 71 sts. Fair Isle patt 40 rows with A and B. Break B and finish as for body.

WINGS (MAKE 2)

Work as for head but patt 64 rows.

COMB

Quick cast-on using C and MT, pushing 4 alt Ns to WP. 7 sts. K 180 rows in circular cord knitting (including slipped rows). Completed cord will have a line of loose sts running down its length. Break yarn, thread end through darning needle and remove sts from needlebed.

WATTLES (MAKE 2)

Quick cast-on using C and MT, pushing 7 alt Ns to WP. 13 sts. K 10 rows. Break yarn and finish as for comb.

TO MAKE UP

BODY

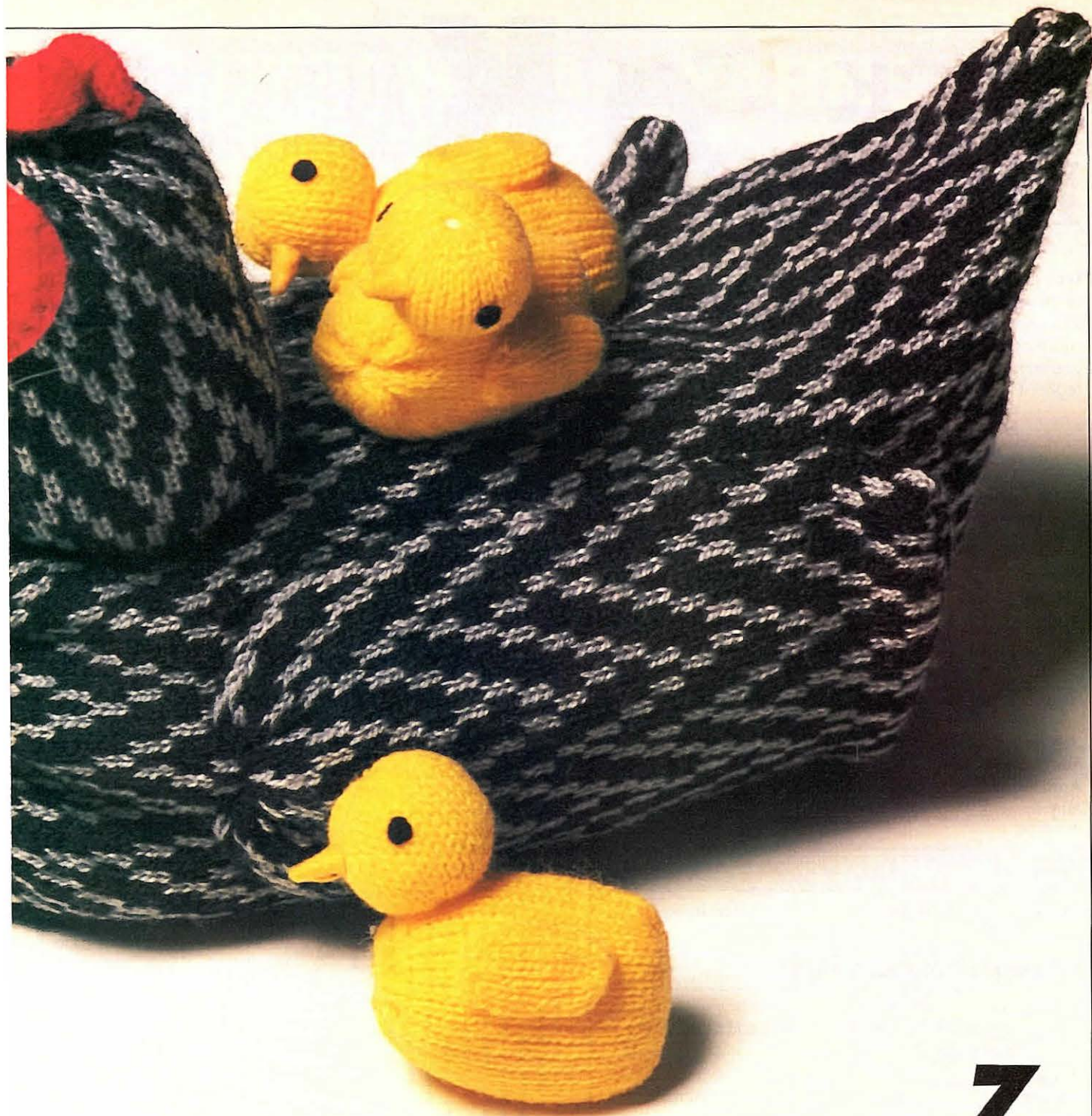
Fold body in half with right side inside and side edges tog. Pin side and cast-on edges. Measure 9 cm, $3\frac{1}{2}$ in from straight cast-on end along edge opposite fold. Draw a line from this point to opposite corner at cast-on end with a ruler and tailor's chalk (see diagram) to shape hen's tail. Mark an 18 cm, 7 in opening for zip at centre of remaining side edge. Backstitch side edge at both sides of zip opening (taking care not to catch cast-off yarn end) and along marked tail line. Open out corner flaps at base of tail, pin

to body and catch edges in place. Pull up cast-off yarn end as tight as will comfortably go. Flatten with seam at bottom and pin gathering tog. Backstitch close to edge to make a neat seam. Turn body to right side. Pin and sew zip into opening. Fill body with pyjamas or similar to pad out body.

HEAD/NECK

Tightly pull up cast-off yarn end to shape top of head and backstitch side edges tog with right side inside. Turn and stuff firmly. Pin to top front of body with neck seam matching chest seam and tucking under cast-on edge of neck. Sew in place.





7

HEN BODY (Not drawn to scale)

fold

cast-off
edge to
be pulled
up later.

---- back st along
dotted lines

cast-on
edges -
yarn end
fastened off
for straight
edge

zip opening

18cm

9cm

These corners
opened out and edges
caught to body

WINGS

Fold wings in half with right side inside and side edges tog. Backstitch side edges tog. Flatten with seam at centre back and backstitch straight cast-on edge to form wing ends. Turn to right side. Tightly pull up cast-off yarn end and fasten off. Pin wings to body, approx 9 cm, 3 1/2 in from chest seam and 2 cm, 3/4 in from neck with wing seams

Hen Pyjama Case

J. Platt

86 ▶

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D4

KALEIDOSCOPE

KNITTING NOTES

We used knit side of knitting as right side.

The original item was designed on a Toyota 858 using the basic punchcard 10, used courtesy of Aisin UK Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. Punch this card if necessary using the supplied chart. For other models, we suggest you substitute a similar pattern recommended for your machine.

The needle selection for Fair Isle pattering also varies from machine to machine. For some the card is inserted and locked on the previous row, whilst on others this is done at the start of the first Fair Isle row. Therefore the pattern states the number of plain or pattern rows required. You should insert your card, set to row 1 and lock if necessary at the appropriate time, according to your type of machine. If in doubt, consult your handbook.

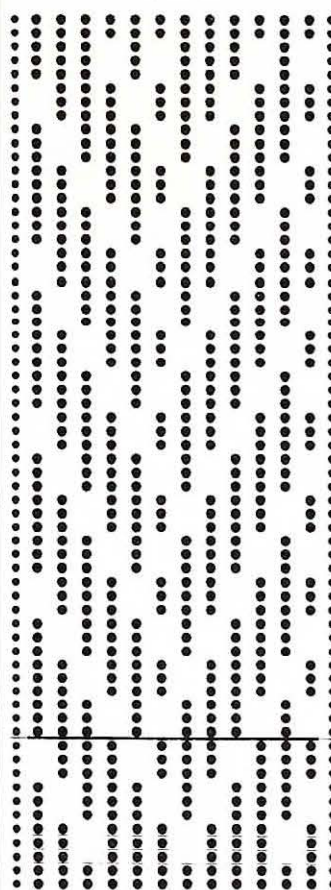
QUICK CAST-ON

This cast-on method is used throughout both for speed and because edges are hidden inside made up item, or yarn ends pulled to gather up edge. For details see PATTERN INFORMATION.

QUICK CAST-OFF

Carriage at right. Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT, K 1 row. Thread sewing needle with long length of matching yarn. Knot to right end st of loose row. Take needle through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row, remove any slack and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull rem end to gather up sts. See patt for which is required.

CARD 10



underneath. To check wings are even, empty pyjama-case and flatten. Wings should lie on top of each other. Sew wing edges in place, leaving wing ends and 2 cm, $\frac{3}{4}$ in top and bottom unsewn.

BEAK

Cut a 5 cm, 2 in diameter circle from yellow felt. Cut circle in half. Roll each half up into a cone shape and glue outside edge firmly in place. Flatten cones and glue tog with felt edges tog. Glue to head seam 5 cm, 2 in from top head gathering. If necessary, use pins to hold felt pieces in place whilst glue is drying.

COMB

Neaten one end of cord. Beg above beak, pin cord with loose sts next to head, along head seam and over top head to form 6 loops. Sew in place with rem yarn end.

WATTLES

Tightly pull up one yarn end and oversew side edges tog with right side inside. Turn. Pull up rem yarn end and sew end of wattle to head below beak with wattle seam at one side.

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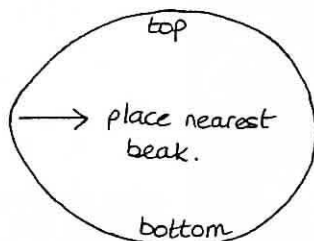
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HEN EYE PATCH TEMPLATE (cut two)



EYES

Using template, cut two eye patches from red felt and two tiny circles for eyes from black felt. Glue eyes to centre right side of patches. Pin patches either side of head comb as indicated on template. Sew in place with matching cotton thread and tiny running sts worked close to edge.

CHICK

Use yarn D and MY throughout. NOTE: These chicks are not suitable for very small children and babies, due to small felt pieces.

BODY

Quick cast-on, pushing alt Ns to 17 at left and 18 at right of centre 0 to WP. 35 sts. K 30 rows. Break yarn and finish as for hen's comb.

HEAD

Quick cast-on, pushing alt Ns to 14 at left and 15 at right of centre 0 to WP. 29 sts. K 14 rows. Break yarn and finish as for hen's comb.

WINGS (MAKE 2)

Quick cast-on, pushing 7 alt

Ns to WP. 13 sts. K 12 rows. Break yarn and finish as for hen's comb.

TO MAKE UP

BODY

Fold body in half, with right side inside and side edges tog. Pull up one yarn end slightly to shape rear of chick, flatten and backstitch close to gathers. Backstitch side edges tog. Turn to right side and stuff. Pull up rem yarn end and fasten off.

HEAD

Make as for hen's wattles but stuff. Sew to top front of body with body seam at base of body and head seam at front.

WINGS

Make as for hen's wattles and sew to sides of body, leaving back half of wings unsewn.

FEATURES

Cut two tiny black felt circles and glue to sides of head. Cut a 2 cm, $\frac{3}{4}$ in diameter (1p coin size) circle of yellow felt. Cut circle in half. Spread one half with glue and roll into a tiny cone, trimming outside edge straight. Glue to chick's head with felt edge facing down.

ATTACHING CHICK

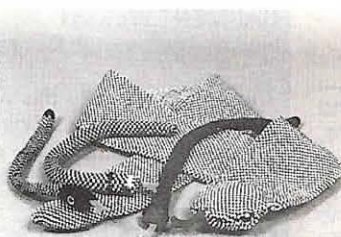
Either sew chick to hen's back or sew hook Velcro to base of chick and smooth Velcro to centre of hen's back.

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8 SIMPLY SMART

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Angora Look 4-ply. (Yarn Guide No. 11.)
1 [2, 2] x 400g cone in Smokey (MY).

GARMENT WEIGHT

Finished garment in first size weighs 320g.

The fibre content of this yarn is 80% Acrylic, 20% Nylon. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.

Actual size 108 [118, 126] cm, 42½ [46½, 49½] in.

Length to back neck 68 [70.5, 72.5] cm, 27 [28, 28½] in.

Sleeve seam 47.5 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MY, cast on 160 [174, 186] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st. Set RC at 000. Using MT, K 162 rows.

SHAPE RAGLAN

ARMHOLES

Cast off 6 sts at beg of next 2 rows *. Using a 3-pronged transfer tool, dec 1 st at each end of every alt row until 52 [56, 60] sts rem. K 2 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. Using a 3-pronged transfer tool, dec 1 st at each end of every alt row until 74 [78, 82] sts rem.

SHAPE NECK

Push 49 [53, 57] Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan

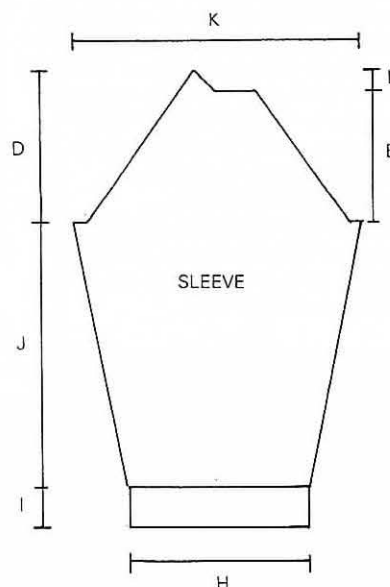
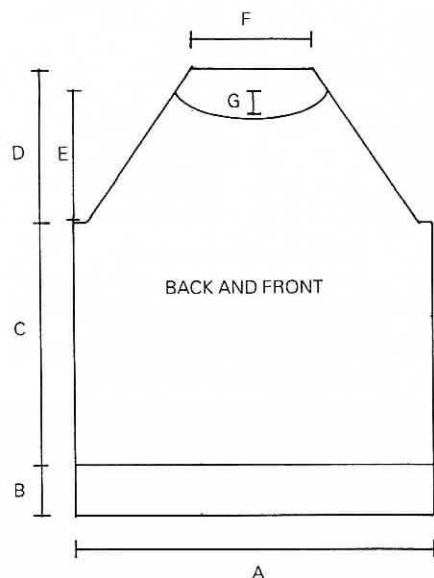
edge on every alt row from previous dec and, AT THE SAME TIME, K 1 row. Push 1 N at neck edge to HP on every row until 2 sts rem. Cast off. With carriage at left, push 25 Ns at left from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 54 [58, 62] Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT SLEEVE

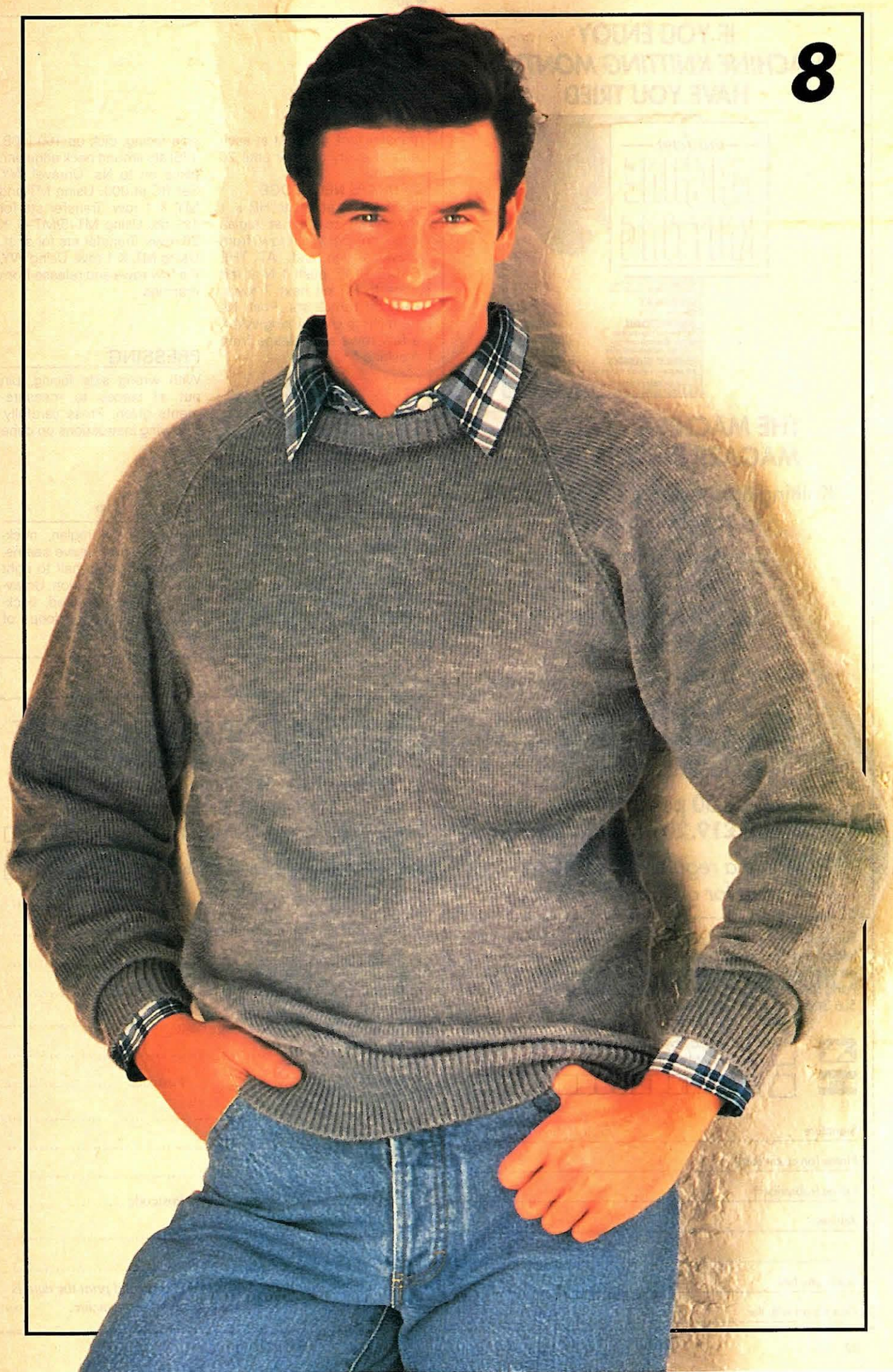
With carriage at right and using MY, cast on 82 [86, 90] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 7th [6th, 6th] row until there are 128 [138, 146] sts. K 19 [24, 12] rows. RC shows 180. K 1 row extra for left sleeve.

SHAPE RAGLAN TOP

Cast off 6 sts at beg of next 2 rows. Using a 3-pronged



- A = 55 [60, 64] cm
- B = 7.5 cm
- C = 37.5 cm
- D = 23 [25.5, 27.5] cm
- E = 21 [23.5, 25.5] cm
- F = 17.5 [19, 20.5] cm
- G = 3.5 cm
- H = 28 [29.5, 31] cm
- I = 6 cm
- J = 41.5 cm
- K = 44 [47.5, 50] cm
- L = 2 cm



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transfer tool, dec 1 st at each
end of every alt row until 26
sts rem *.

** SHAPE NECK EDGE

Push 13 Ns at left to HP, K 1
row. Cont to dec at raglan
edge on every alt row from
previous dec and, AT THE
SAME TIME, push 1 N at left
edge to HP on next 7 rows.
Cast off rem 2 sts. Push Ns
from HP to UWP. Using WY, K
a few rows and release from
machine **.

side facing, pick up 160 [168,
176] sts around neck edge and
place on to Ns. Unravel WY.
Set RC at 000. Using MT and
MY, K 1 row. Transfer sts for
1x1 rib. Using MT-5/MT-5, K
26 rows. Transfer sts for st st.
Using MT, K 1 row. Using WY,
K a few rows and release from
machine.

PRESSING

With wrong side facing, pin
out all pieces to measure-
ments given. Press carefully,
following instructions on cone
band.

LEFT SLEEVE

Work as for right sleeve to *,
noting alteration in number of
rows worked, then from ** to
**, reversing shapings by
reading right for left.

NECKBAND

Join raglan seams, leaving left
back raglan open. Push 160
[168, 176] Ns to WP. With K

MAKING UP

Join left back raglan, neck-
band, side and sleeve seams.
Fold neckband in half to right
side and pin in position. Unrav-
elling WY as required, back-
stitch through open loops of
last row worked in MY.

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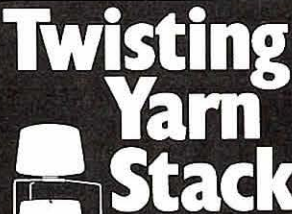
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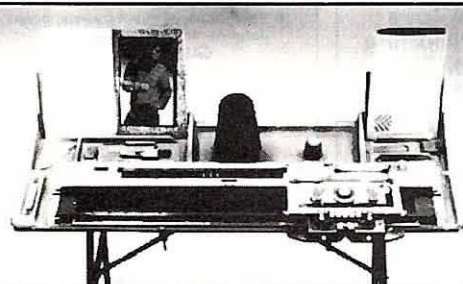
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

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2

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FINE

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FINE-
MEDIUM

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8

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MEDIUM

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MEDIUM-
THICK

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THICK

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EXTRA
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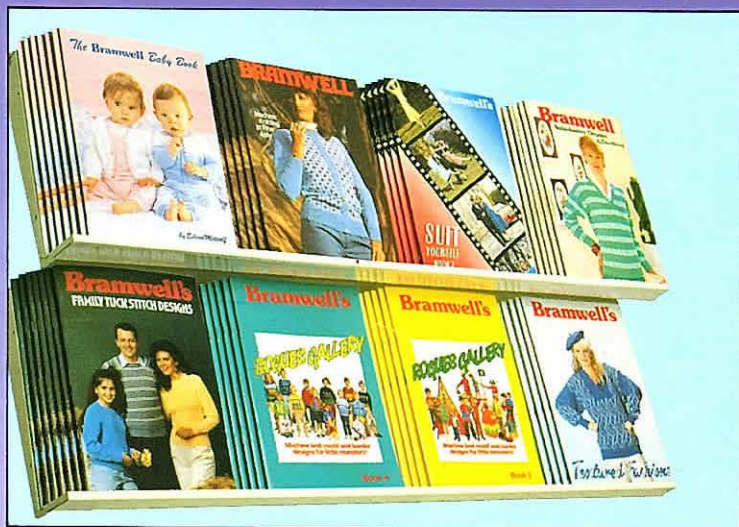
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